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## *A NOBLE ENTERPRISE.*

We read occasionally of some weary millionaire, oppressed by the responsibilities of his wealth, whose chief desire is to play the part of the good steward, but whose imagination is painfully barren of ideas. He wishes to be helpful to his own and the succeeding generations, he occupies an ethically sound position in regarding his possessions as held in trust for the public, but he can think of nothing less hackneyed than the endowment of a school, a library, or a hospital. These are excellent purposes, every one of them, and such foundations can hardly be multiplied in excess of the public need, but they are far from exhausting the possibilities of philanthropic endeavor. The man who devises a new outlet for philanthropy becomes a public benefactor in a double sense, for, while making his contribution to humanity, he at the same time enlarges the horizon of his class and discloses new aspects of human helpfulness. Mr. Carnegie's recent activities have given some notion of the wide range of the good that may be wrought by a mind that has some fertility of suggestion, and the brilliant conception of the late Cecil Rhodes may almost be said to have projected a new idea into the philanthropic field.

New ideas of this sort, or ideas that have even the touch of novelty, are not so common that we can afford to pass by the most modest of them. The subject of the present article is an idea of Mr. Edwin Ginn, the well-known publisher of educational books, an idea which is perhaps as nearly novel as we have any right to expect, and to which its sponsor proposes to give practical effect as far as may be done by the application of a considerable share of both his time and his fortune. The idea is that of promoting an extensive educational propaganda in the interests of the world's peace, of arousing in the consciousness of the serious-minded portion of the public some sense of the enormous folly of national armaments and of the warfare which they necessarily tend to provoke. "Deeply impressed," says Mr. Ginn, "by our obligations as Americans at this juncture in our history, I have felt that the most effective influence against the military spirit would

be the wide circulation among our people of the best international books, condemning the methods of force and inculcating the methods of reason in the settlement of all the rivalries and differences between nations."

What Mr. Ginn proposes is, in brief, the organization of a society under some such name as "The International Union," having for its purpose the promotion of the cause of peace and international disarmament. As a first step toward such an organization, he has enlisted the services of that zealous worker in many good causes, Mr. Edwin D. Mead, under whose editorial supervision a series of publications will be undertaken. The literature of the peace movement is already considerable, but much good work may be done by making this literature more generally accessible. The initial publication of the series is a translation of the late Jean de Bloch's epoch-making work on "The Future of War"—not the complete work in its formidable array of volumes, but the single-volume summary of the whole. This book is now offered to the public at the price of fifty cents a copy, which is about the cost of production, and it is expected that funds will be forthcoming for its free circulation among those to whom even this moderate price may prove an obstacle. The next publication will be a volume containing the three great peace orations of Charles Sumner—"The True Grandeur of Nations," "The War System of Nations," and "The Duel between France and Germany." Among other peace classics that may soon see the light in popular form are Penn's "Plan for the Peace of Europe," and Kant's "Eternal Peace." We would suggest on our own account as particularly suitable for this purpose a volume of selections from the writings of John Ruskin and a cheap English edition of Frau von Suttner's famous novel, "Die Waffen Nieder." This series of publications may be counted upon to exert a widely beneficient influence, and no other missionary enterprise can be half as important as that of bringing the light of such books into the dark places of the world of statecraft.

Mr. Mead's prospectus of the undertaking is introduced by the following eloquent appeal:

"The experiences of America and England during the last five years have been such as to force home in all sober and thoughtful circles the inquiry how really desirable international ends may be and ought to be achieved. The Hague Convention and Tribunal, established in this very time, are a beacon to the nations. Every good citizen of every land is called upon to reënforce the sentiment which called them into being, and to hasten the time when the International Tribunal shall fulfill for a united world the office which our Supreme Court has for a century so beneficently fulfilled for the United States. Is it not the duty of our country to be the leader of the nations in this work of universal organization, disarmament and peace? Let the 'Americanization of the world,' of which men at home and abroad are now talking so much, find its chief and real character and distinction in the spread throughout the world of the highest ideals of good government and good education, the lending of the helpful hand, and love and justice between man and man. Let us jealously hold the republic up to the level of its best ideals, and let us keep our children in the schools and our families in their homes alive to those ideals and to their duties in behalf of peace and order and the rights and welfare of mankind."

Here is an educational ideal for which no American need blush, a declaration of principles standing in the sharpest of contrasts with those by which the Republic has been so grievously led astray during its recent access of emotional insanity on the subject of warfare.

Having quoted Mr. Mead in the abstract, let us now quote him in the concrete. Speaking at the Mohawk Arbitration Conference of last May, he used the following striking illustration:

"There is no subject on which our people are more at sea than on this of patriotism. I saw the other day a picture which was one of the most mournful I ever saw, but one of the most natural, — mournful precisely because so natural. It was a picture which bore the title, 'A Lesson in Patriotism,'— and the picture was of an old man in his shirt-sleeves showing a boy a gun. Now I say that was the most natural picture in the world and the most natural title; but it is the precise measure of our civilization — or of our barbarism. The fact is that the general public has got no further yet in this whole question of patriotism than that the gun is the natural symbol of it. All honor to the gun when it is used in its place, — I am not the kind of man to apologize for Lexington or Bunker Hill; but so long as the boys and girls of this country grow up with the notion that the gun and the soldier are the only proper symbols of patriotism, then we are yet, I say, in the age of barbarism."

Mr. Mead rightly says that "the schools must be captured for peace." How much this means will be fully appreciated only by those who know by experience the vainglorious and mournful stuff that is still foisted upon our school children in the name of patriotism. The thoughtful teacher looks forward with apprehension if not with terror to the occasional memorial exercise that is supposed to inculcate the lesson of patriotism in the school, for he knows that the performance will at its best be merely perfunctory, and at its worst may be subversive of all the finer ethical standards — that it is likely to substitute emotion for reason, to do lip-service to ideas that have their proper content carefully concealed, and to encourage that fatal complacency which lies at the

root of most of the evils of our national life.

Yes, there is work to be done in the schools, but not of the kind that is now being done; and there is work to be done in the homes, but not of the kind that is wrought by newspaper editorials and the reports of political leaders; and, above all, there is work to be done in the hearts of men without regard to the delicate sensibilities that take offence at the least suggestion of what, with amusing inaccuracy, is commonly styled pessimism. And the wide circulation of what the really great thinkers of the world have said about the folly of warfare is one of the most effective means of making that folly apparent. Perhaps the time is more nearly ripe for the advent of the gospel of peace than surface indications would lead us to imagine. It is true that there have been needless wars in our own times, and that the most distressingly wanton of them all has been waged by our own dear country, but there has been no mortal struggle between two great powers since the Second Empire of the French went down in shame more than thirty years ago. And the nightmare vision of such a struggle seems to be less of an obsession upon the European consciousness than it was a few years ago. The grimly suggestive phrase attributed to Bismarck — *saigner à blanc* — as indicating Germany's future treatment of her enemies should occasion arise, foreshadowed a possibility that the European chancelleries have grown less and less willing to face. And now we have the plain unsentimental argument of M. de Bloch, happily fortified at almost every point by the experience of the English in South Africa, to the effect that the next war between two powers of the first class will prove a stale mate and force them both into bankruptcy. On the whole, it seems to us that the advocates of peace and disarmament have hit upon something very like the psychological moment for a revivified endeavor in behalf of their most sacred cause.

It was something like half a century ago that Horace Mann wrote these words: "If a thousandth part of what has been expended in war and preparing its mighty engines had been devoted to the development of reason and the diffusion of Christian principles, nothing would have been known for centuries past of its terrors, its sufferings, its impoverishment, and its demoralization, but what was learned from history." The fact that nineteen centuries of Christianity have failed to bring about even so imperfect an approximation to the Christian ideal as the mere cessation of warfare among civilized peoples is certainly discouraging enough, and at times plunges the strongest of souls into the mood of bitter indignation that has been voiced by Mr. Swinburne and Mr. Hardy. Such moods are even salutary if they are but temporary, if they may be dispelled by some ringing *sursum corda* of the nobler self. Perhaps, after all, it may be reserved for the twentieth century to do what the preceding centuries have failed to do. We, at least, who live in the youth of a century that may be hopeful because it is young, will do well to keep still in view the vision of the sages, and to believe that, if reason ever comes to triumph in the affairs of men, the glory of its victory will be, not to the "too quick despairers," but to those who

> "Marched breast forward,
> Never doubted clouds would break,
> Never dreamed, though right were worsted, wrong would triumph,
> Held we fall to rise, are baffled to fight better,
> Sleep to wake."

## *THE LOST ART OF BLANK VERSE.*

In one of Tennyson's letters, he makes an enthusiastic mention of Keats; and then goes on to say: "But Keats's blank verse is bad." This is enough to make one stare. Tennyson's own blank verse is admirable for the purpose to which he best puts it —the composition of idylls, of little pictures complete in themselves. It winds like a brook among meadows and copses, dallying with its own beauty, and so delighted with the images it reflects that it is loth to leave them and hurry on. But Keats's blank verse—the verse of "Hyperion"—has a largeness, vividness, swiftness, stride, that fit it for epic uses. It has not discarded all superfluous beauty and become mere sinewy strength, like Shakespeare's later verse; nor is it crusted and overloaded with ornament and pomp, like Milton's greatest lines. It combines simplicity with sensuousness, and is, I should say, the best model of English narrative poetry.

Blank verse is largely a thing of the past. It is an instrument of speech intellectual and spiritual, and has shared in the decline of intellectual and spiritual things. The immense tangle of later lyric growths has choked out the monarchs of the forest of poetry. Lyric poetry, even of the most intricate kind, is really simpler in form, easier of apprehension, more obvious. The difference between good blank verse and most lyric measures is the difference between violin playing and a brass band.

> "Then blow the trumpet, sound the fife;
> To all the sensual world proclaim
> One crowded hour of glorious life
> Is worth an age without a name."

How quick is the appeal of that to the ear! how instant the answer in the heart! But take

> "As when upon a trancèd summer night
> Those green-robed senators of ancient woods,
> Tall oaks, branch charmèd by the earnest stars,
> Dream, and so dream all night without a stir,
> Save from some gradual solitary gust,
> Which comes upon the silence and dies off
> As if the ebbing air had but one wave."

That is a matter for reverie, for profound study. Its music rises and swells and branches into distinct strains, and loses itself in the distance, or is multiplied with reduplicated echo. It only surrenders its whole beauty to the finest ear. But lyric poetry is for everybody. It is, in a way, gross and palpable. It has all its sign-posts set out to assure the most inattentive that he is reading poetry.

Measured motion and ordered repetition form the basis of every metrical scheme that has hitherto been invented. One or the other, or both, must be present in any speech that assumes to be verse. Greek and Latin poetry include both; but their chief characteristic is the repetition of long and short syllables in regular successions. Modern poetry being entirely accentual, has lost this gift of quantity. It is not that we do not have syllables which differ in the time required for their utterance, but that in most cases it makes little odds how we use them. We can substitute long for short, or short for long, without altering the flow of the verse.

That this disregard of quantity has resulted in a loss of fixity and sculpturesque character in poetry, is certain. Probably every modern language has tried to substitute something in its place. Rhyme is a general substitute. The Scandinavian *Stabreim*, which repeats an alliteration three times in each verse, and the Spanish *Asonante*, which distinguishes and binds the lines together by many repetitions of a final vowel, are other inventions. The old Irish *Dyevvée* verse is the most intricate and curious attempt to get order and fixity into verse. To appearance, it is hardly metrical at all; but in its correspondences and replications of consonantal and vowel sounds, it is one of the most remarkable instruments of speech ever fashioned, and, to ears familiar with it, probably one of the most harmonious. In English, the cæsural verse of Pope was an attempt at classic symmetry. More interesting still, the verse of Coleridge's "Christabel," with its four regular beats, was really an effort in the same direction.

It must be admitted that English blank verse, starting with a lack of quantity, and then discarding rhyme, discarding regularity of alliteration, discarding sequences of long and short lines, discarding beat of syllables, has almost stripped itself of poetry's inheritance of symmetry. Its only legal hold on form is the slight stress or halt at the end of the tenth syllable. But that is enough. It gives to blank verse a security of law, a limit which prevents it from being ungovernable. There is, indeed, no immutable edict dictating ten syllables as a necessity, and poets like Blake and Whitman have lengthened their lines and still preserved a metrical pace. But their irregularities in the use of their metre prevent the pleasure of recognizable restraint. The attempt to ignore the separation of lines in blank verse, and to read it, as it is claimed, naturally, is a barbarism. Goethe and Schiller fought against this heresy all their lives at the Weimar theatre, but it comes back again and again to plague us on the stage. To read blank verse thus is to turn it into prose. And the prose of writers like Jeremy Taylor, De Quincey, and Ruskin has many of the qualities and much of the art of poetry. But it has no rhythm, — for rhythm cannot exist without the regular and marked recurrence of movement and pause. De Quincey named the style of prose in which he excelled "periodic prose." But periodicity is exactly what it does not possess. It draws no magic circle about it in which to perform its miracles. It is amorphous — without form or organic life.

What, then, are the advantages of blank verse? They are freedom and fluidity within limits. Lyric verse is formal. It is a park where "grove nods to grove, — each alley has its brother." Lyric verse is like a sedimentary formation with its stratas in parallel and regular bands. Blank verse is the same formation seized upon by igneous action and the stratas twisted, contorted, plicated almost out of recognizance. The popularity of lyric verse is due to the fact that it is easy for the eye and ear to catch its symmetries of arrangement; but the trained mind will prefer to follow out the hints and glimpses by which law reveals itself in blank verse.

It may be laid down as a rule that blank verse, to be good, must include all the characteristics of the other forms of poetry I have mentioned. It must be strewn with alliterations, assonances, and sequences of vowel sounds. But it must hold all these in solution, — they must not be obvious and obtrusive. They must give us pleasure without our knowing why; the airy beings must do their spiriting without our seeing them. There is probably no line or group of lines in Milton's epic without a dominant alliteration or a vowelled concert.

> "Of man's first disobedience, and the fruit
> Of that forbidden tree," — etc.

English heroic verse, written in *enjambments*, — in paragraphs, that is, rather than couplets, — has much of the ease and fluidity of blank verse. But the halt at the end of every line is too marked. It is like riding on a race-course with a barred fence at every tenth stride. The rhymed poem which most successfully copies the freedom of blank verse is Milton's "Lycidas." Here the rhymes are in a measure hidden by their irregularity, and still more by their frequency; for it is a law of verse that the oftener a rhyme is repeated the less obvious it becomes. Of course, in making these comparisons it is mainly iambic verse of which I am thinking. Spondaic and anapæstic rhythms are brilliant exotics. They have little real root in the language.

Their movement is not the natural movement of the English tongue. To speak without book, I should say that nine-tenths of the lyric poetry in Palgrave's "Golden Treasury" is what we call iambic verse. I would say also that I am now dealing only with the technique of poetry, leaving out of view entirely its soul of thoughts and garb of phrase. The one solid distinction between poetry and prose is metre — measured motion. There is no reason why prose should not have all the other poetic qualities; and it often does. Possibly the movement of poetry helps its writer to attain that frenzy which Plato demands of the poet, — as the whirling of the Sibyl was supposed to produce inspiration. In practice, this must be the case; for in every language the most heightened thought and quickened phrase are to be found in verse.

Blank verse is our great English instrument of sounding speech. It has been found equally fitted for dramatic, epic, and reflective poetry. Marlowe fashioned the instrument first, and gave it a capacity for fiery energy and crashing volume of sound. But he left it somewhat monotonous and over-keyed. Shakespeare took it, and broke up Marlowe's mighty line, and gave it every variety of note, ran over the whole gamut of cadence. In his verse the cæsura flies from syllable to syllable as the foam leaps from crest to crest, and beckons the waves to follow in pliant but irresistible change. Consider the difference between this word of Coriolanus:

> "When, like an eagle in a dove-cote, I
> Fluttered their Volsces in Corioli,"

where the whirling sweep of the first nine syllables suddenly checks itself at the tenth, and then, poised there a moment, actually vibrates as the sense demands; consider the difference between this and the slow pulsing syllables and ebbing echoes of Prospero's great speech:

> "Our revels now are ended; these our actors,
> As I foretold you, are all spirits, and
> Have melted into air, into thin air."

After the molten speech of Marlowe, and Shakespeare's living rhythms, there was nothing for Milton to do but to make blank verse architectural — to build it up into magnificent edifices of symmetrical art. It may be said to have solidified in his hands; and the business of later poets has been to try to bring back to it the play and changeableness of life. Wordsworth in his best verse imparted to it a spiritual transparency, almost transfiguration; and there is a nameless necromancy in Shelley's "Alastor." But Keats alone was a spirit vivid and real enough to renew its former potency. Beside "Hyperion" I would place Landor's "Gebir" and Horne's "Orion" as the best examples of modern blank verse. Arnold's two studies are noble in theme and treatment, but he had not the metrical ease and mastery for this most difficult form of poetry; and Tennyson's blank verse is so mannered, and so full of mere prettiness, that I for one would never rank it with the work of the masters.

CHARLES LEONARD MOORE.

## The New Books.

### A CENTURY'S RETROSPECT.*

It is a little curious that the author of the well-known watchword which tells us, among other things, to look forward and not back, should himself be so given to the retrospective and reminiscent, and so inclined to regret that the present generation has eyes only for the future. Yet nobody can feel in the least disposed to censure this seeming inconsistency, since to it we owe more than one most enjoyable volume of memoirs.

Whatever the value of "Memories of a Hundred Years" as a contribution to nineteenth-century history, it is as a human document that the book chiefly appeals to the reader; the writer's own personality lends it its peculiar interest and charm. Therefore the reviewer prefers to treat it by no means as formal history, or even as autobiography, but rather as the note-book of one who has touched life at countless points, but who is too engrossed in good works to spare time for a very full, careful, or connected account of his manifold experiences. That these memories cover not merely a hundred years, but go back almost half a century further, to Braddock's defeat, would cause natural surprise if the explanation did not at once suggest itself that the remembering is done in large part by proxy. Thus almost the entire first volume deals with events that occurred either before the author was born, or before he was of an age to have any memories of his own. His remembrance, however, reaches back almost to the cradle — to Lafayette's visit in 1825, when the three-years-old boy was held up at the window to see the French patriot pass. Even before that time, and so early that he cannot now recall the circumstances, he had learned to read, probably at the dame school to which he was sent at his own clamorous request before the age of three. At twelve years of age he appeared in print in his father's "Boston Advertiser," and from that time on wrote more and more for the press. That he went to the Latin school and to Harvard College was in the usual order for a Boston lad of good family. His reporting at Cambridge at six o'clock in the morning for a thirteen-hour day of entrance examinations, gives us a picture of strenuous educational methods that contrast somewhat

* MEMORIES OF A HUNDRED YEARS. By Edward Everett Hale. In two volumes. With numerous portraits, illustrations, and facsimiles. New York: The Macmillan Co.

ludicrously with the modest high-school curriculum of the Harvard of that time.

Refusing to "harass" his readers with many autobiographical details, Dr. Hale affords us only fleeting glimpses of himself in the storm-and-stress period of early manhood and in the busy years of a crowded career of public usefulness. Some of these glimpses can best be given here in his own words, in such brief extracts as space will permit. Emerson's cousin George had read some of his college preparatory Greek with Mr. Hale (who served a short apprenticeship at teaching in the Latin School), and had gratified his tutor by attaining high rank in his class at Harvard. Speaking of the Junior Exhibition, in which George had the first part, the author says:

"After the whole was over, and as the assembly broke up, I crossed the chapel that I might speak to Ralph Waldo Emerson, who stood alone, as it happened, under the gallery. I introduced myself to him, and I said I wanted to congratulate him on the success of his cousin. He said: 'Yes, I did not know I had so fine a young cousin. And now, if something will fall out amiss, — if he should be unpopular with his class, or if his father should fail, or if some other misfortune can befall him, — all will be well.' I was indignant with what I called the cynicism of his speech. I thought it the affectation of the new philosopher who felt that he must say something out of the way of common congratulation. But I learned afterward, what he had learned then, that 'good is a good master, but bad is a better.' And I do not doubt now that the remark, which seemed cynical, was most affectionate."

The Hale and the Webster families were intimate. On young Mr. Hale's first visit to Washington he called on Mr. Webster, who was then Secretary of State. He recounts this experience, even at his own expense.

"I have never forgotten the ease and simplicity with which, at dinner, he kept the conversation on such things as would interest a person who had just before been engaged in teaching. He went back to speak of his old days as a schoolmaster, when, once or twice, my father had taken his place. I had spoken of my interest in botany, and he began talking about Linnæus's letters, with which he was quite familiar, and from which he cited curious things. I, alas! had never seen Linnæus's letters. Then because I had been a master in the Latin School, he brought the conversation round to Thirlwall's 'History of Greece,' which he had read with interest. Alas! I had never read Thirlwall's 'History of Greece.' I do not think that there was the least wish to overpower a youngster in this; it was merely the ease with which he adapted himself to the man whom he was meeting."

An amusing Webster anecdote, not one of Dr. Hale's personal recollections, but well authenticated, is given by him. Young Edward Everett Webster, with whom the author was intimate in school and college, was taken when a child by his mother to hear one of his father's speeches. They sat in the gallery. In the course of his address Mr. Webster cried out, in his most vigorous way, "Will any man dare say"—when his infant son, impressed with the folly of any such supposed case of audacity in contradicting his father, promptly responded from the gallery, "No, pa!"

Dr. Hale's admiration for Webster goes so far as to make him regard Mr. McCall's Dartmouth address as a justification of the seventh-of-March speech. He further tells us with great emphasis that though he saw Webster in the last twenty-six years of the latter's life "thousands of times," and read "thousands of letters" from him, and visited the family he knows not how often, he never had a dream or thought that the great statesman cared anything for alcoholic stimulants. Dr. Hale's father, also, who survived Webster twelve years, "heard such stories as these with perfect disgust and indignation." Such testimony is not lightly to be put aside. Yet in marked contrast with it are the reminiscences of another octogenarian, who is no less ardent in his admiration. "I once saw him," says Dr. Cuyler in his recent book, "when his imperial brain was raked with the chain-shot of alcohol. The sight moved me to tears, and made me hate more than ever the accursed drink that, like death, is no 'respecter of persons.'"

Young Mr. Hale enjoyed the warm friendship of his distinguished uncle, Edward Everett. Of his valuable reminiscences of this accomplished man, there is here room for but one.

"He said to me one day in the spring of 1846 that it was already long enough, since his return from Europe, for him to satisfy himself that the stately oration of twenty years before was for America a thing of the past. He advised me as a young man to accustom myself to speak to large or small audiences without a manuscript before me, to accept the more colloquial habit, which I think he would have called the 'habit of the stump.'"

"About the same time," the author adds in a footnote, "Orville Dewey told me how to do it. I think it was he who told me always to speak in public 'whenever any one was fool enough to ask me.'"

Among the anecdotes given at second hand, the following about General Andrew Jackson is characteristic:

"The daughter of a Massachusetts Senator told me that in her younger life she went with her father to one of the regulation dinners at the White House. General Jackson himself took her out to the dinner-table. There was some talk about the light of the table, and the

General said to her, 'The chanticleer does not burn well.' She was so determined that she should not misunderstand him that she pretended not to hear him and asked him what he said. To which his distinct reply was, 'The chanticleer does not burn well.'"

These are merely a few crumbs from the feast that awaits the reader who is not so ill-advised as to content himself with such scanty nibbles. That Dr. Hale everywhere shows the courage of his convictions, not to say also of his prejudices, is a matter of course. His vigorous optimism finds no use for certain "pessimistic New York weeklies." To his staunch Republicanism Thomas Jefferson "fills the place in history which a fussy and foolish nurse fills in the biography of a man like Franklin, or Washington, or Goethe, or Julius Caesar." His sturdy common sense speaks out in that "disgust for the mechanism of the public schools" which he says he takes occasion to express upon all suitable opportunities. Three months' time is enough, in his opinion, to devote to college preparatory Greek, for such as really wish to master it. The dulness of the new school of history comes in for a word of censure in his defense of his old friend Bancroft. "According to me," he declares, "you might as well write with white ink on white paper as write anything in a language so dull that nobody wants to read it."

He speaks of his iron memory, and indeed it is a most wonderful memory. But as rules are proved by their exceptions, perhaps he will permit the reviewer to heighten the effect of these marvels of recollection by placing in contrast with them one or two apparent lapses. Referring to Williams College, from which his father, Nathan Hale, was graduated in 1804, he says, "Dr. Tyler, the historian of the College, speaks of the four years after 1801 as if they were unsatisfactory." Dr. William Seymour Tyler is well known as the historian of Amherst College. Is there a Dr. Tyler, historian of Williams? Calvin Durfee, in his history of Williams College, describes the years immediately preceding 1804 as singularly prosperous, and quotes in corroboration passages from President Fitch's letters of 1801-1804. The dark days of the college fell in 1819, when it came within a little of being transplanted to Northampton.

Defending Lowell from the foolish charge of indolence, Dr. Hale writes, "In his after life he speaks somewhere of his working fifteen hours a day, when at the same time editor of the *North American Review* and of the *Atlantic Monthly*." Is there not a mistake here? Unless there is a surprising unanimity of error in the records, Lowell's own letters included, he held the editorship of the "Atlantic" from 1857 to 1862, and with Professor Norton the joint editorship of the "North American Review" from 1863 to 1872. Possibly the simultaneity of office in our author's mind was that of the Harvard professorship and the magazine editorship.

One more petty criticism, and we have done. Every one has heard of the committee-man who, when invited to address the school he was visiting, edified the young people before him with a lecture on the importance of "kerect pronounceation." Emphasizing the value of a good education, especially in English, Dr. Hale writes—or at least we read in his printed page: "And no matter who the kings asked to meet them, John Adams meant that the sons and daughters of Massachusetts should be able to hold their own in conversation . . . that they should speak English and understand English as well as any man in any place." The reviewer, it is hoped, will be pardoned for taking note of what in any other connection would not have offered so irresistible a temptation. Besides, who knows whether some middle-man, —amanuensis, compositor, or proof-reader,— may not really be responsible for this slight departure from Lindley Murray?

Some new matter, both in text and footnotes, and in portraits, illustrations, and facsimiles, appears to have been added to the original chapters since their appearance in the "Outlook." But the great excellence of the book, and at the same time its great defect, lies in its suggestion of rich hoards of material unused for lack of space. Many phases of the writer's abounding personality, many of his innumerable forms of beneficent activity, receive no illustration whatever, so that in closing these volumes one is almost as ready to quarrel with the author because of what he has omitted, as to thank him for what he has included. But as to matter included, most readers will regret that so much space has been devoted to prenatal recollections, so to speak, at the expense of later and to them more interesting matters. The excision of twenty pages on Philip Nolan, the Texas adventurer of 1801, would not have caused poignant grief. So, too, for Fulton and his steamboat we might well have been referred to the encyclopædia, and treated instead to a dozen pages describing, let us say, the fortunes of the late lamented "Old and New," or the

author's visits to Europe and interviews with Martineau, Dean Stanley, and a score of others. But enough of this, or some one will be moved to retort, in Charles Lamb's familiar words: "It is a secret well known to the professors of the art and mystery of criticism, to insist upon what they do not find in a man's works, and to pass over in silence what they do."

PERCY F. BICKNELL.

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### VARIETIES OF RELIGIOUS EXPERIENCE.*

The value of a book to its reader depends upon what he can get out of it. To some, the volume now reviewed will appear as a brutal treatment of sacred things by a man who does not know what religion means. To others, it will seem an absurdly solemn discussion of matters which are foolish at the best, and often idiotic. To the present writer it seems a work of genius, admirable alike for the thoughts expressed and the manner of their expression.

The book does not concern itself with religious institutions, nor with theologies; but with the religious feelings and impulses of individuals. In these latter are found the true origin of religion, that inward and spiritual grace of which the churches are at best a secondary outcome. Professor James quotes at length the autobiographical records of numerous religious persons, belonging to various sects; and of others not professedly religious, whose experiences are considered similar in kind. The number and fulness of these quotations may weary some readers, but anyone who will read them through will be convinced of the essential similarity of almost all the cases, notwithstanding wide differences in detail. This similarity depends upon the consciousness of communion or unity with a spiritual being of a higher type, — in ordinary language, with God.

In order to get the clearest possible insight into the phenomena, the instances chosen for study are mostly those of the more extreme sort: those which modern science would usually class as psychopathological. Professor James urges that this should not deter us from regarding them seriously. In the first place, the origin of spiritual experiences may be what you please; but this does not affect their importance and significance for us. If they mean much for the development of mankind, no medical materialism can rob them of their value. Even those who would class men of genius with the mentally deficient would not propose to dispense with the *works* of genius. Again, one sort of "origin" does not necessarily preclude another. If a man is "converted" because of a certain psychopathological condition, it does not follow that that condition may not have been the very thing which permitted the influx of some external spiritual force. Glass is said to be red when it transmits red light; but who would be so absurd as to affirm that red light is solely *caused* — or, in fact, caused at all — by red glass? The narrow materialist, who thinks he has explained religious experiences by referring them to certain changes in the brain, is no more scientific than he who should consider red light a property of glass, ignoring the existence of the sun.

Very interesting is the discussion of the "once-born" and "twice-born" types of mankind. The "once-born" are those happy individuals who are so simply constituted that they have no internal struggle, no sense of the badness of things. They seem to sing a perpetual song to God, a psalm of gladness for the beauty of the world and the harmony they feel with it. Evil they repudiate and ignore. They are like those animals which flourish by the choice of suitable environment, avoiding instead of overcoming their enemies. Physically speaking, such persons may lead active militant lives, but they simply do not know what spiritual evil is. In recent years, this mental attitude, described by Professor James as "Healthy-mindedness," has been specially cultivated by a sect. The doctrines of "Christian Science," apparently increasing in popularity, depend upon the assumption that evil may be evaded by ignoring it. It is even held that physical evils may to some extent be thus overcome; and Professor James believes that there is sufficient proof to confirm this view. Indeed, orthodox medical men have long been aware of the value of "suggestion" as a therapeutic agent.

The "twice-born" are those who have to struggle with evil in order to overcome it. They are those whose personality is complex, with antagonistic elements. Only after a prolonged conflict are they permitted to enter the haven of peace, by the triumph of the higher elements of their character; or, as it seems to them, by the direct influx of the Holy Ghost. Such persons have come too closely in contact with evil

*THE VARIETIES OF RELIGIOUS EXPERIENCE. A Study in Human Nature. Being the Gifford Lectures on Natural Religion, Delivered at Edinburgh in 1901–1902. By William James, Professor of Philosophy in Harvard University. New York: Longmans, Green, & Co.

ever to forget its existence. To the "once-born" they appear morbid, while to them the former seem shallowness itself. In considering the phenomena of conversion, whereby the "second birth" occurs, it is remarked that it is very commonly sudden, but nevertheless permanent. As the author says, it is like the sudden crystalizing out of a salt in a saturated solution, upon the addition of a solid object. Psychologically, Professor James explains this by suggesting that in reality a change has been going on in the subconscious regions of the mind, until it reaches a point when the equilibrium is disturbed, so to speak, and a new and stable position is assumed. It is impossible here to give all the reasons for this opinion; but the reader of the book, if not unduly biased, will probably find them convincing. One interesting fact is that the change often occurs after the individual has given up the struggle; that is, after the ordinary mental faculties have become exhausted. Then, it seems, the subconscious self is able to assert itself and take possession of the field. In minor matters, such as the attempt to recollect a name, the same sort of thing may occur. The present writer has long known his indebtedness to the inspirations of leisure moments, and has long been convinced that the restless life is a relatively stupid one. It is probable that our crowded school curricula do irretrievable harm by not permitting time for those restful mental periods wherein the subconscious self tells the things that it has learned.

So much for the psychological theory; it remains to be asked, to what is the subconscious self indebted for the things it knows? Obviously, it is often indebted to the world of our ordinary knowledge, just as is our ordinary consciousness. I suppose everyone has had the experience of remembering something which was not consciously noticed originally; which was seen out of the corner of the mind, so to speak, and did not come into the field of clear vision. Nevertheless, religious converts are convinced that *their* knowledge did not come in this way, but was received from a higher spiritual source. Professor James holds that this cannot be definitely affirmed, from an outsider's point of view, but is to be classed as an "over-belief." In an eloquent passage (p. 519), the author thus states his personal "over-belief":

"What the more characteristically divine facts are, apart from the actual inflow of energy in the faith-state and the prayer-state, I know not. But the over-belief on which I am ready to make my personal venture is that they exist. The whole drift of my education goes to persuade me that the world of our present consciousness is only one out of many worlds of consciousness that exist, and that those other worlds must contain experiences which have a meaning for our life also; and that although, in the main, their experiences and those of this world keep discrete, yet the two become continuous at certain points, and higher energies filter in. By being faithful in my poor measure to this over-belief, I seem to myself to keep more sane and true. I *can*, of course, put myself into the sectarian scientist's attitude, and imagine vividly that the world of sensations and of scientific laws and objects may be all. But whenever I do this, I hear that inward monitor, of which W. K. Clifford once wrote, whispering the word 'bosh!' Humbug is humbug, even though it bear the scientific name; and the total expression of human experience, as I view it objectively, invincibly urges me beyond the narrow 'scientific' bounds. Assuredly, the real world is of a different temperament, — more intricately built than physical science allows. So my objective and my subjective conscience both hold me to the over-belief which I express. Who knows whether the faithfulness of individuals here below to their own poor over-beliefs may not actually help God in turn to be more effectively faithful to his own greater tasks?"

With this wholly inadequate notice we must leave what seems to the reviewer one of the great books of our time.

T. D. A. Cockerell.

## The Dean of American Letters.*

Some forty years ago James Russell Lowell wished to introduce to the Boston world of letters a young man who had followed his poems from Ohio. He therefore made a dinner for him at Parker's at which the other guests were Oliver Wendell Holmes and Mr. James T. Fields. "Well, James," said the autocrat, "this is something like the apostolic succession: this is the laying on of hands." He was right, for Mr. Howells not only succeeded Lowell as editor of the "Atlantic," but in other and larger ways.

I have several times (in somewhat academic fashion perhaps) considered Irving and Lowell as the representative men of letters of their times. Each was undoubtedly the chief man of letters of his day (if we can regard the man of letters as something a little different from poet, novelist, historian, or any other specific kind of author), and each was typical of the literary spirit of his time. Irving represents the first period of our literary activity and Lowell

*Literature and Life. By W. D. Howells. New York: Harper & Brothers.

the second. I can think of no one more properly representative of the later phases of our national literary life than Mr. Howells.

It is not as being necessarily the greatest genius of his time, that Mr. Howells is entitled to this distinction. Neither Irving nor Lowell was exactly the greatest genius of his time. Measurements of genius are misleading and dangerous: only in cases of immense preëminence can we be quite sure of our reckonings. But putting such dangerous questions aside, Mr. Howells, like Irving and Lowell, is for other reasons more a representative man than any of his contemporaries. For one thing he is more a master in his profession than anybody else: he understands the whole range of letters more thoroughly. Irving and Lowell were also masters of easy power in a broad range of letters, but I am not sure that Mr. Howells does not surpass them. Not merely fiction is his field, the natural and necessary mode of expression of our day, but poetry, criticism, essay, drama, as well. Like Goldsmith, there are few veins that he has not worked, and wherever he has worked he has brought forth gold.

But further also, Mr. Howells is representative of his time: he is entirely in the spirit of it. It is true that of late years, everyone sees that the spirit of the time, so far as letters is concerned, is changing; but however that may be, the last third of the century will historically be the time of the influence of realism in fiction and the drama, a movement in which Mr. Howells was our chief leader. And however technical principles of realism may have changed or may be changing, there can be little doubt that the increased seriousness which it brought, the more pervading consciousness of the necessary close relation between literature and life, the feeling that literature should in some measure and with varying means interpret life, this, the necessary feeling of the realist, will not pass away as readily as the formulas of local color and states of soul. And in that respect, too, Mr. Howells is a great representative figure.

We may therefore look at his last collection of essays and studies with singular interest. It is not to be regarded as a suitor for favor: it must be looked upon rather as the record of a fact. We may like it or not, according to our taste; doubtless, there is little of the future in it, more of the past; but we naturally find in it a claim on the attention of everyone who likes to feel that he understands the movements and tendencies in the culture of his day.

The different papers that make up the book were probably not written with especial reference to each other. They did, on the other hand, have always the inspiration of a common feeling, and this feeling is so characteristic of Mr. Howells that it makes the book more notable (as well as more charming) than it would be without. He speaks of it in "A Word of Explanation." Doubtless all that is there said has been otherwise said already by himself, or by others under the same feelings as himself. But I will own that a word or two makes clearer to me than it was, the spirit in which Mr. Howells has worked,— perhaps the prevailing spirit of that influence of which he was our chief spokesman. He writes:

> "I have never been able to see much difference between what seemed to me Literature and what seemed to me Life. . . . Unless the thing seen reveals to me an intrinsic poetry, and puts on phrases that clothe it pleasingly to the imagination, I do not much care for it; but if it will do this, I do not mind how poor or common or squalid it shows at first glance; it challenges my curiosity and keeps my sympathy."

"The union of Literature and Life," he afterward says, "is the rainbow in the sky for me; and I have seldom seen a sky without some bit of rainbow in it."

This, it seems to me, makes one understand the realist position better. How different it is from the view of another man who unfortunately did not live to enjoy many years of the admiration and love that we feel for Mr. Howells. Stevenson would never have said that. He saw lovely things in Life and in Literature, but the sky for him was surely often without the rainbow, and he was often forced to recall some lovely rainbow he had seen before, or imagine a lovely one that he would see. As to which way is the best way to the pot of gold at the foot may be doubtful.

Intrinsically the papers of this collection have their specific interest in subject as well as in handling. Perhaps a half are of those impressions of travel, wherein Mr. Howells is so much at home, though geographically the traveller has often strayed no farther than the New England coast. Some of them are more destructively critical papers. And a good many are practically professional, if informal, opinions and ideas, not exactly on literature or on life, but on literary life,— a matter on which Mr. Howells is as well informed as anyone. These have for me more interest than the

others; naturally, perhaps, for a reviewer, like any one else, likes to read, as well as to talk, shop. But all of them are interesting in themselves, and would be, even if we did not know that they were by the dean, as we may call him, of American letters.

EDWARD E. HALE, JR.

THE SCOTCH AND IRISH IN AMERICA.*

The Scotch-Irish Society of America was formed at Columbia, Tennessee, in 1889, in connection with a congress assembled at the suggestion of Mr. Thomas T. Wright of Florida, to organize for the perpetuation of the achievements and the preservation of the history of the Scotch-Irish race in America. The society aroused a great deal of enthusiasm and held successful annual meetings in several different cities. On these occasions papers were presented and addresses were made which discussed various phases of our country's history as illustrating the position taken by Scotch-Irish Americans. The papers were subsequently published in nine volumes, and much good material for history was thus gathered. The papers presented were not uniform in merit, some of them being congratulatory and boastful in tone, with much looseness of statement; others were carefully prepared and filled with matter of historic value. But two things were clearly evident as a result of these meetings, — first, that the enthusiastic Scotch-Irish were disposed to make rash claims for their race representatives; and, second, that American historians had not paid enough attention to the part played in our early colonial life by the Scotch-Irish, Huguenot, and other non-English elements of our always cosmopolitan population.

The last twenty years have witnessed a surprising interest in American colonial history. This has resulted in a great output of books, dealing with every possible phase of colonial life, military, political, economic, and social. All sorts of societies have published records and papers, and neglected heroes and forgotten facts have been dragged to light out of many a nook and corner. But there is still opportunity for some one to present in approved form, without needless padding and without untrustworthy enthusiasm, a readable history of each of the minor race-elements which combined to form the American population at the beginning of our national era.

The early announcements seemed to indicate that Mr. Charles A. Hanna was to be the historian of the Scotch-Irish in America. There was a lot of unassorted material in the records of the Scotch-Irish congress and elsewhere, and, especially, many a hint as to desirable and available sources. There was both a splendid theme and an awaiting constituency. The result of Mr. Hanna's labors is distinctly disappointing. "The Scotch-Irish," or as the secondary title reads, "The Scot in North Britain, North Ireland, and North America," is not a history; it is an aggregation of materials. The running title is "The Scotch-Irish Families of America," but five hundred of the six hundred pages in the first volume are taken up with Scotch history and Scotch characteristics, leading up very gradually to the migration from Ulster to America. Five-sixths of the second volume, likewise, are given up to appendices containing a surprising amount of material, thousands of names being presented in all sorts of lists connected with Scotch and Scotch-American history, all of these collections evidencing a vast amount of labor of love. The special chapters bearing particularly upon the Scotch-Irish in America are illogical in arrangement, and are marred by the boastful tendency already mentioned. There are some valuable features, such as a map with descriptive notes showing the location of the Scotch-Irish settlements; and twenty pages of bibliography give some notion of the literature to be examined by one who would make himself thoroughly familiar with the subject of Scotch influence on American life. It is only fair to Mr. Hanna to say that he himself recognizes his own failure to make a history, and to accord to him the justness of his claim to have gathered into his two handsome volumes valuable materials, not otherwise easy of examination, without which no one could write a history of this race.

The name "Scotch-Irish" is an Americanism, used to describe those sons of Scotland who found homes in the north of Ireland and thence migrated to America. They were not truly Irish, but Scotch, and were not particularly affected in race traits by their stay in Ireland. In "The Immigration of the Irish Quakers into Pennsylvania," Mr. Albert Cook

* THE SCOTCH-IRISH; or, The Scot in North Britain, North Ireland, and North America. By Charles A. Hanna. In two volumes. New York: G. P. Putnam's Sons.

THE IMMIGRATION OF THE IRISH QUAKERS INTO PENNSYLVANIA, 1682–1750. By Albert Cook Myers. Published by the author. Swarthmore, Pa.

Myers takes early occasion to state that the "Irish" Quakers were really English, they too having tarried only temporarily in Ireland. In a volume of nearly five hundred pages of attractive typography and illustration he tells the tale of Irish Quaker immigration into Pennsylvania during the years 1682 to 1750. After a summary sketch of the rise of Quakerism in England and its transplantation into Ireland, the inducements to American migration are described, and the course of such migration marked out. The real addition to American race history comes in the designation of the places settled by these Irish Quakers, and in the collection of facts showing their characteristics and the varied features of their social life. One-half of the volume is given up to accounts of prominent Irish Friends and to genealogical matter, many hundreds of names being catalogued which show what an increment of population America received from this particular element. Ten pages of bibliography of printed and manuscript sources are supplied, and an index of thirty pages completes a most pleasing specimen of book-making. There are tens of thousands of descendants of these Irish Quakers scattered throughout the Union who will find in this volume the story of their immigrant ancestors. It is a real contribution to American race history, and a valuable addition to the literature of colonial life.

FRANCIS WAYLAND SHEPARDSON.

## RECENT FICTION.*

The reader of "The Fortunes of Oliver Horn" closes its pages not so much with the sense of having read a symmetrical and well-rounded novel as with the feeling that he has had an hour or two of pleasant companionship with a group of delightful human beings. Construction has never been the strong point of the versatile Mr. Hopkinson Smith, and in the present instance he seems to have been less concerned with it than ever. He has given us instead a copious outpouring of genial reminiscence — society in Virginia before the war, the life of the art student in New York, and the reckless sort of bohemianism which is ever attractive to the young, but which quickly palls upon the sense. In his handling of the acutely controversial period of the Civil War, Mr. Smith is not wholly the apologist for the Southern view, and he realizes that the South in those days was swept by an epidemic of something like emotional insanity; but while his intellect recognizes the virtue of the Northern temper, his heart remains with the society of his boyhood. We cannot well blame him for this—surely not if life in the Old Dominion was anything like as charming in its human development as he pictures it. Indeed, one of the chief questions raised by this book — as well as by several others that we have had of recent years — is the question whether there is to be found anywhere in America to-day as fine a type of character and social environment as that which existed in the South during the first half of the century, and was forever swept away by the stormy sixties. If, in making our modern life more strenuous and purposeful, we have lost our feeling for its finer graces, the satisfaction of the thinking man must remain somewhat qualified, although he may recognize that the transformation was inevitable.

"Captain Macklin" is a story of adventure in a Central American Republic. The hero is sprung from several generations of soldiers, and becomes a West Pointer as a matter of course. Unfortunately the discipline of the institution makes a victim of him, and he is dismissed in disgrace for a violation of orders. Determined to be a soldier somewhere, he consults the newspapers, discovers that a revolution is going on in Honduras, and forthwith sets out to offer his sword to the insurgents. He is made a captain on the spot, performs prodigies of valor, bears a charmed life amid storms of bullets, and leads his men in triumph to the capital. The triumph is short-lived, for the revolutionists are betrayed, and depart with an ignominy at least equal to the glory of their entry. Then the hero returns to the bosom of his family in New York to think it all over. At the close of the book he learns of more fighting in Egypt, and sets out for new scenes and victories, leaving the reader in breathless but unrewarded anticipation. This seems to promise a further section of the "Memoirs" of this doughty youth, for the author cannot be so unkind as to leave us in the dark concerning the Egyptian campaign. Captain Macklin is not altogether a satis-

* THE FORTUNES OF OLIVER HORN. By F. Hopkinson Smith. New York: Charles Scribner's Sons.

CAPTAIN MACKLIN: HIS MEMOIRS. By Richard Harding Davis. New York: Charles Scribner's Sons.

THE LIFE OF A WOMAN. By R. V. Risley. Chicago: Herbert S. Stone & Co.

THE TWO VANREVELS. By Booth Tarkington. New York: McClure, Phillips & Co.

THE HERITAGE. A Story of Defeat and Victory. By Burton Egbert Stevenson. Boston: Houghton, Mifflin & Co.

THE HOLLAND WOLVES. By J. Breckinridge Ellis. Chicago: A. C. McClurg & Co.

THE DESERT AND THE SOWN. By Mary Hallock Foote. Boston: Houghton, Mifflin & Co.

OUT OF THE WEST. By Elizabeth Higgins. New York: Harper & Brothers.

LOVE AND THE SOUL HUNTERS. By John Oliver Hobbes. New York: Funk & Wagnalls Co.

THE BLOOD TAX. By Dorothea Gerard. New York: Dodd, Mead & Co.

THE HOUSE UNDER THE SEA. A Romance. By Max Pemberton. New York: D. Appleton & Co.

THE SEA LADY. By H. G. Wells. New York: D. Appleton & Co.

factory hero; he is too much of a vain-glorious blusterer and braggart to appeal to a nice sense of the heroic. But boys will like to read of his exploits, and many men are boyish enough to take a sneaking sort of satisfaction in a story that is told with so much nervous energy, and is so replete with stirring incidents. Indeed, the irrepressible boyishness of the whole performance is its chief characteristic.

"The Life of a Woman," by Mr. R. V. Risley, is a story upon that not unusual theme, an ill-assorted marriage. The heroine is a young woman who has yearnings, which she expresses in ungrammatical language. She does not seem to know just what she wants, but she abhors the thought of a commonplace existence. Having married a sensible but somewhat stolid man of business, she discovers that life has grown dull. Her existence is simply *bourgeois* and she would like to make it bohemian. When children appear, her husband very properly decides that the city is no place in which to rear them, and, taking it for granted that she will understand so plain a matter, purchases a charming suburban home for his family. But life in a suburb means nothing more to her than the daily round of unpleasant duties and the penance of neighborhood gossip. She has absolutely no inner resources, and is miserable. She longs for the excitements of an artificial society, and even envies the lot of the girlhood friend who is living in Paris as an artist's mistress. Her husband is much too good for her, although, being human, he once so far forgets himself as to swear in her presence. The outcome of this situation is not, however, what the seasoned reader of novels expects. Instead of breaking away in revolt, the wife slowly becomes subdued to her environment, and we are left with the impression that she is the victim of tragic circumstance. At last, this is the impression that the author intends to leave, for his story is based upon a morbid conception of human rights and duties. He clearly expects us to sympathize with the woman, whereas a sane view of the whole situation would rather prove provocative of sympathy for the husband, and of exasperation with the wife. The book as a whole is amateurish in design and crude in execution; it is the product of a narrow and unbalanced view of life, which ignores the great principle of reaping as we have sown, and has no other ideal than that of mere hedonism.

Mr. Booth Tarkington's novel of the Mexican War period tells a love-story in terms of delicate old-fashioned sentiment. The scene is somewhere in the Ohio valley, Southern Ohio or Indiana—and the characters are studied with sympathy. The scheme of the novel is extremely artificial, and is based upon a perfectly impossible complication. There is only one Vanrevel in fact, but the heroine gets the notion that the name belongs to his friend and law partner Crailey Gray. Throughout the book she supposes each of these gentlemen to be the other, which leads to much silent suffering on the part of Vanrevel, and to the tragic but deserved death of Gray. The hero is altogether too quixotic in his devotion to the friend who encourages the deception for his own selfish purposes. Even when Gray's contemptible duplicity comes to light, Vanrevel's one thought is to shield his friend and continue to suffer the consequences of the fatal misunderstanding. It is all cleared up at the end, of course, and the hero starts for Mexico with the knowledge that he has won the love of the heroine. Her brute of a father is particularly unconvincing, and there is a trick of artificiality about several of the other characters; but the story is prettily told, and its tension is relieved by an occasional touch of comedy.

The final conquest for civilization of the Ohio Valley has offered several recent writers of historical fiction an attractive theme. Mr. Altsheler's novel is probably the best treatment that the subject has thus far received, but it is possible to say a very good word for "The Heritage," just published by Mr. Burton Egbert Stevenson. This story begins in Virginia in Revolutionary days, during the boyhood of the hero. He grows up just in time to be fired with enthusiasm for the pioneer movement toward the Ohio, and becomes an actor in the struggle that leads, through the defeat of Harmer and St. Clair, to the final victory of Wayne. The story has a good deal of Indian fighting, excellently told, and a vein of sentimental romance that affords a pleasant relief to its sterner episodes.

In "The Holland Wolves," by Mr. J. Breckinridge Ellis, we go back to the days of Spanish persecution in the Netherlands and the inspiration of "Beggar" patriotism. The noble figure of Egmont and the sinister figure of Alva occupy the centre of the stage as far as the characters of actual history are concerned, but the main interest of the romance is private and sentimental. There are some well-drawn figures of Dutchmen, and a rather stunning heroine in the person of a maiden (supposedly Spanish) who in male attire accompanies her putative father to the wars. The hero is a wandering French Huguenot, a happy-go-lucky individual who is peculiarly susceptible to feminine charms, but hardly of the stuff that goes to the making of really acceptable heroes. The story is stilted in manner and far from satisfactory in construction.

Mrs. Foote's latest novel, "The Desert and the Sown," takes us once more to the far Western region which she knows so intimately, and of which she makes such admirable use as a setting for her stories. It is as a setting only, and for the provision of color and atmosphere, since she never subordinates human interest to anything else. In this case, the interest attaches to a singular situation indeed. The daughter of a wealthy farmer on the Hudson has eloped with one of her father's men, a gentle, devoted, but inefficient creature. Disowned by her family, they have settled in the far West, and there, after some years of hardship, her husband has disappeared one stormy night,

leaving it to be inferred that he has perished from exposure. When the story opens many years afterwards, the supposed widow, long in possession of the family wealth, and the mother of two grown-up children, is on a visit to a western military post. Her son is betrothed to the daughter of the commandant, and the wedding is soon to occur. He goes off for a few weeks with a camping party, and great peril overtakes them in the mountains. One of the guides is disabled, and the rest of the party, grown panic-stricken, seek their own safety by abandoning the guide to his fate. Paul alone, not being made of cowardly stuff, remains with the sick man. Days of fever and semi-starvation follow, and the guide, in his delirium, reveals the fact that he is Paul's father, and that his early desertion of his wife had resulted from the conviction that she would be better free. Paul has a hard struggle with himself before his better self triumphs, and he is prepared to admit the new-found relationship. After they have been found by the rescuing party, the same problem is offered to his mother, but she hardens her heart, and shows no sign of recognition. The father, too proud to betray himself to the injury of wife and children, disappears as soon as his strength is restored, and the remainder of the book is devoted to Paul's passionate quest for his rediscovery. The scene finally takes us to the old manor-house on the Hudson, and there the old vagrant, who has crawled to his boyhood home to die, is again confronted by his wife, who at last overcomes the pride and self-repression of a lifetime, and reveals her secret. This story is told with marked power and subtlety of analysis; its outlines are made severe and almost harsh through restraint in the use of rhetorical or picturesque ornament, but the effect is deeply impressive.

Another story of the West, the scene being Nebraska, is the work of Miss Elizabeth Higgins. It is called "Out of the West," and has nothing of the art or insight displayed by Mrs. Foote's novel, yet it contrives to be fairly interesting by virtue of its qualities of fresh observation, and faithfulness in matters of detail. It is the work of an amateur, and has many of those loose ends that the amateur never knows what to do with. Characters that promise well are introduced only to be dropped, and situations are left only half-developed. The latter part of the book takes us to Washington (the hero having become a Congressman), and constitutes the weakest part of the novel. The writer seems to be a sort of Populist, and her book will find favor among the discontented.

Mrs. Craigie seems to delight in absurd titles for her stories, and "Love and the Soul Hunters" is but the last of a long series of similar indiscretions of nomenclature. It is strange that a writer whose style is so refined, and even distinguished, as hers, should not be able to find simpler and more natural names for her books. The present performance takes us into very fine society indeed. A queen dowager and a prince (temporarily dispossessed) are conspicuous among the characters, and are placed in a setting wherein we mingle upon familiar terms with figures from *la haute finance* and the British nobility, an American millionaire, and the former favorite of an emperor, known to the stage as La Belle Valentine. The prince is the hero, and he has for secretary an astute middle-aged German named Felshammer. Both prince and secretary seek the love of a certain young woman, and, the former being successful, the latter lies in ambush and shoots his master. Since the wound does not prove fatal, the secretary thinks he may as well tell his master all about it. "Do you expect to try it again?" asks the prince. "No," replies the secretary. "Then I forgive you, but I would rather not see you any more." We have read this novel with a certain degree of pleasure, for it has a well-constructed plot and is written in a style that few contemporary novelists can equal. But it is too much of an exotic to seem a genuine portrayal of human life, and its appeal is rather to an artificial than to a natural taste.

The strongly marked *Tendenz* of "The Blood-Tax" will probably frighten some readers away from a very readable book. Miss Gerard knows the German military world of which she writes, and although her literary art is small, she has interesting matter and makes its expression convincing. The story is of an Englishman of affairs, who accepts a post in a barracks town in Germany for the purpose of studying the military system on the spot. He believes that England's salvation lies in conscription, and wishes to fortify himself for the propagation of this idea by a first hand observation of militarism in its chief Continental stronghold. Brought face to face with the German system, he perceives the evil concomitants which had escaped him at a distance, and returns home to advocate, not conscription, but a plan of education upon the military basis, calling for occasional periods of training, but not for the sacrifice of one or more years on the part of the individual. The plot of the story is based upon a complication so artificial that to any but German readers imbued with the false ideal of military honor it seems fairly incredible. The hero is a German dragoon who is disgraced and forced to resign his commission because when struck by a ruffian in the dark he does not catch his assailant in time to administer the salutary correction of a sword-thrust. The fellow is arrested by a policeman before the officer reaches the spot, and thus the opportunity of clearing his tarnished honor is forever lost. It sounds like a story from burlesque opera, but is sadly true to German military conditions. Every one of the officer's friends and associates agrees that resignation is the only course open to him to avoid the scandal of a dismissal in disgrace, and even the heroine weakens and gives him up — although we are led to suppose that she loves him passionately — when he comes to her for consolation, but in civilian dress. It seems that the uniform rather than the man was what she had

cared for all the time. On such a heroine sympathy would be wasted, and she shall have none of ours. This object lesson in the inward meaning of militarism is not lost upon the English observer, who leaves Germany quite cured of the notion that his own country should receive the German gospel.

Mr. Pemberton's "The House under the Sea" is one of the author's most fantastic imaginings. As once before, he takes us to the remote Pacific, and we are made to contemplate a strange island fastness, the home of a gang of wreckers, whose captain has wooed and won a fair English maiden and brought her to this inaccessible spot. She does not know the horrors of the life before her until it is too late to turn back. How she is eventually rescued by a faithful sailor friend of her early days is the substance of the narrative. The story gets its name from a curious subterranean or submarine retreat to which the islanders repair when certain dangerous miasms make the air of the island poisonous. The author does not balk at the wildest improbabilities, but he is sufficiently practiced in his art to keep them from seeming wholly incredible, at least for the moment.

From this romance to the romance of an actual mermaid the transition is natural, and a mermaid is the heroine of "The Sea Lady," which is the title of the latest contrivance of Mr. H. G. Wells. The mermaid is a charming creature of her kind, who wearies of a watery life, and determines to seek the society of humankind. So she bobs up one day in the midst of a bathing party, pretending to be a maiden in distress attacked by the cramps. This, considering her character, is a decidedly "fishy" story, but it serves its purpose. She is duly rescued, and only after she has been taken ashore by her new friends is the discovery made of her distinctive anatomy. Her rescuers are kind-hearted, and accede to her request to be allowed to live with them. She poses as an invalid, and is taken about in a chair, so arrayed as to conceal the distinctive mark of her race. Since the upper half of her is a beautiful young woman with golden hair, and since she is both intelligent and well read, she enjoys a pronounced social success. Her siren charms presently captivate the rising statesman who serves for a hero, and she lures him away from the serious young woman to whom he is betrothed. At last, he follows her to the sea, and together they plunge into the unknown. Mr. Wells carries off these difficult situations with his customary ingenuity, and makes a story that is readable, if not exactly convincing. There is a good deal of quiet humor in the book, especially in its delineation of the serious young woman (who wants to be like one of Mrs. Humphry Ward's heroines), and its account of the way in which mermaids are supplied with the reading matter which keeps them informed about the ways of the upper world.

William Morton Payne.

## *NOTES ON NOVELS.*

Mr. Will Payne was one of the first American writers to see the romantic possibilities of the modern world of commerce and finance, and in his literary work he has kept himself pretty clearly within that field. The collection of novelettes and short stories which make up his volume, "On Fortune's Road" (McClurg), deal with banking, various forms of speculation in produce and stocks, with sordid commercial politics, and with manufacturing and labor unions. Into each is woven skilfully the deeper human interest of the affections, and all betray an intimate acquaintance with the details of the business involved. One, "The Little Lame Boy," is especially tender and graceful, disclosing the successful man of affairs at the moment when he finds himself fairly shut out from the inner life of his wife and child, an unintentional but inevitable retribution for his own engrossment in his profession. Photographic in its fidelity to city life to-day, Mr. Payne's work is literary in its suggestiveness and reserve.

Egypt in the later days of the last century, almost a virgin field in fiction, finds delineation in Sir Gilbert Parker's "Donovan Pasha, and Some People of Egypt" (Appleton). The titular hero is an Englishman in the service of Ismail the last Khedive, and his trusted adviser because he is poor but honest and an inveterate teller of truth and interpreter of European sentiment. Though small of stature and almost girlish in appearance, Donovan is a mighty man of valor and resourceful as a fox, extricating himself and his friends from the most hopeless of dilemmas. The volume closes with several tales of Tommy Atkins in Egyptian campaigning, Sir Gilbert greatly daring in depicting an Irishman in the ranks who is certain to provoke comparisons with the immortal Terence Mulvaney. Episodic in its character, the book is still one to be read, for information hardly less than for pleasure.

Several years ago Mr. A. E. W. Mason wrote a short story in which he painted a character, the son of a race of soldiers, who showed himself a coward in being afraid of cowardice, though at heart one of the bravest of the brave. It was a situation so striking and so vividly told that it must always linger in the memory of its readers. Now Mr. Mason has expanded this brief tale into a romance of four hundred pages, which he names "The Four Feathers" (Macmillan). The result is an interesting experiment in literary technique, and one which is in the main successful. Here the hero resigns from the service just as his command is ordered to the front. Three of his brother officers detect the device, which was none too subtle at best. Returning to the girl to whom he is betrothed, the poor fellow receives a box containing three white feathers and the cards of his soldier companions. The girl breaks the engagement to marry, and adds the fourth feather. The rest of the book describes the exhibitions of calm and collected courage by which the lost estate and self-respect are restored, and has in addition a well-developed love story entwined with the one already mentioned.

"The Diary of a Saint" (Houghton) is an unusual book, old-fashioned in its manner of telling the story through the device of a day-by-day journal, and highly idealized in the soul of the good woman who writes it. She is liberal in her views concerning dogmatic religion, and is therefore held in reproach by many of her neighbors. But as suffering comes to these neighbors she pluckily helps them to bear their burdens,

taking almost more than she should in adopting the orphaned child of an unfortunate mother whom she nurses. She appears at the beginning of the diary as engaged to a young man who had her dead father's entire approval; but she voluntarily breaks the engagement when another woman's claims intervene. Much suffering came to her in the cumulative manner which is characteristic of suffering at times, but she finds strength to bear it all. The book is one of the best that Mr. Arlo Bates has written, showing an unexpected knowledge of other than his customary fields.

In "Doctor Bryson" (Scribner), Mr. Frank H. Spearman has depicted the career of a modern oculist, quite at the head of his profession in the city of Chicago. He falls in love with a wife whose selfish husband abandoned her, long before the story opens, when her father's failure deprived her of the wealth he had married her for. This lady's little daughter has suffered a serious accident to one of her eyes, and it is through this circumstance that the man and woman come together, though they are boarding in the same establishment. Necessarily, diseases of the eye occupy a foremost place in the detail of the book, though it cannot be said that the profession of the oculist is any more prominent here than the profession of the soldier in stories of war or of the professional trickster in picaresque romance. The story indeed is a faithful picture of a really important factor in modern life which has remained without fictional celebration until now. It is a complete change from Mr. Spearman's earlier tales of adventure in the railway service, and, though longer and better sustained than these, it is not their equal in treatment or interest.

Miss Louise Forsslund has written a striking book in "The Ship of Dreams" (Harper), a story of the degenerate descendants of an aristocratic Long Island family, colonial in its origin. The sin of the heir to a great estate follows him and his descendants through life, carrying its terrible consequences into the life of a beautiful young girl, of gentle nature in spite of sordid and forbidding surroundings. The theme is worked out in elaborate detail, the characters are numerous and well defined, the scenes unusual and with an exotic flavor in spite of the locality, and the book as a whole striking and indicative of power.

Mr. Jack London reaches down to the very bottom of the human heart in his collection of short stories, dealing with the aborigines of Alaska, entitled "The Children of the Frost" (Macmillan). Most of these tales are written without reference to the white race, exhibiting the native tribes in the full possession of their own lands and lives. Mr. London is able to analyze savage motives and methods, and the great primal forces swaying mankind stand bare but not repellent in his presentation. The other stories have to do with the coming of "civilization," and here the author's sympathy for the weaker men and women who are driven to the wall is quite the finest thing in the book, just as its inexorableness is the harshest. It is an unusual field that this young western writer has made his own, and his discoveries are of value.

The Baroness von Hutten has for the principal figure in "Our Lady of the Beeches" (Houghton) a young American woman, married to an Hungarian noble with whose manner of life she is not in full accord. A letter written to an American essayist and man of science leads to a correspondence in which both parties conceal their identities. It chances that the man has a guide in the Maine woods who, as he discovers, is husband to the noblewoman's old nurse, and through this means the two are brought into contact under romantic and unconventional conditions. Love is declared—and there the story ends. It is idyllic and replete with delicate sentiment, varied by an intimate knowlege of the relations of the sexes and a wide acquaintance with the world. The book is unusual in many particulars, and full of literary flavor.

The crude modernity which has flavored so much of Miss Ellen Thorneycroft Fowler's work is lacking to a degree in her "Fuel of Fire" (Dodd, Mead & Co.). In its stead is used an ancient superstition foretelling the downfall of a family the history of which goes back to mediæval times. The story is entirely of the present day, except for the brief prologue, which declares that Baxendale Hall must be burned down thrice. Two-thirds of the prediction have been fulfilled at the opening of the story, which turns largely on the various suspicions attaching to the person who is supposed to have burnt it down — but on almost the last page, it turns out to be no person at all. There is a love story, wholly free from morbidity, running through the book.

Mrs. Helen Choate Prince has written many novels which have displayed her mastery of English, but none of them shows the grasp upon human affairs of her latest, "The Strongest Master" (Houghton). It is the story of a living soul that sought redemption. The hero, a young man with everything in life before him, is expelled from Harvard for gambling, just as he is about to get his degree. He realizes to the full what a mistake his life has been, and sets his face toward reformation. Obtaining a situation in a factory, he comes to intimacy with a labor leader, a sentimentalist and idealist, as so many are. Not himself alone, but the entire world, comes into his plans for regeneration, and he suffers vicariously with the unfortunate and unhappy. Love comes to him then, and with it a clearer insight into actualities. With no abatement of his idealism, he finds a way to happiness and restoration to his father's affections at once. The book is an excellent one, and Mrs. Prince's own comprehension of the broader democracy of life not the least encouraging element in it.

The Very Reverend Cyrus Townsend Brady has foregone bloodshed for a time in his writing, and his latest volume, "Woven with the Ship: A Novel of 1865; Together with Certain Other Veracious Tales of Various Sorts" (Lippincott), utilizes the navy for no more desperate purpose than color and atmosphere. A little less than half of the finely-illustrated volume is given up to the novel from which it takes its name, a story in which the hero is a naval officer, the heroine the granddaughter of a naval officer, and most of the other characters connected with the sea. The story is well conceived, and told with a vividness which leaves little to be desired. The shorter stories which eke out the book are of all sorts, — naval, prairie, eastern, western, theatrical, military, juvenile, British, and American, — displaying the great versatility of their author.

"Francezka," Miss Molly Elliot Seawell's latest romance, is woven around the conquests and defeats of Maurice Count of Saxe. Above and beyond this historical element, however, it is a careful study in character in which figure chiefly two brothers, the beautiful and sympathy-compelling girl who is the heroine, and the captain in Saxe's bodyguard who tells the story. With much daring, Miss Seawell leads her plot up to

an unmitigated tragedy, the note sounding early and making any other outcome artistically impossible. This of itself would serve to distinguish it from other recent romances, but it has also a constant interplay of character and event which are not usual in works of its class. And, in addition, there is an insistent mystery through the last third of the narrative, not cleared up until the concluding chapter. Miss Seawell, in other words, has taken both her work and her art seriously, and has given the reading world a story far above the average of present-day romance. (Bowen-Merrill Co.)

Having yielded to the persuasions of the man with whom she was for a moment infatuated, the heroine of Mr. Alexander Black's "Richard Gordon" (Lothrop) refuses to marry, as a result of her discoveries of both her and his true nature, and thenceforth dooms herself to celibacy. To her comes a successful lawyer pleading his passion. Though he feels his love to be returned, she still rejects him. He embarks in politics, and, when the war with Spain breaks out, goes with his regiment to the front. Returning, he is elected to the state legislature of New York. Behind the principal story appears a pitiful little experience between Gordon's sister and a self-indulgent painter, utterly without scruple, whom he has singularly befriended. The book shows an intimate knowledge of local political affairs and methods, contains many characters which stand out as types, and exhibits painstaking workmanship and no small literary ability.

It is a pleasure to record the charm and literary worth of Mr. Roswell Field's little story, "The Romance of an Old Fool" (William S. Lord). Few books, to begin with, have succeeded in finding a name so indicative, not only of the substance of the tale, but of the spirit with which it is animated. A widower left rich through his wife's death is leading a placid and easy existence, his age and inclination establishing a sort of avuncular relationship between himself and all the pretty girls in the western suburban town where his home is situated. He returns to the little New England village where he was born and brought up, and here he chances upon the daughter of his first sweetheart. With a mind mellowed by recollection, he conceives for her a mild, middle-aged affection, which he endeavors to convert into a real passion by consulting the books in his library. It would be manifestly unfair to both author and reader to anticipate the story further, so much pleasure is certain to result from its perusal. Really, the only fault to be found with the book is its brevity.

Miss Eleanor Gates's "The Biography of a Prairie Girl" (Century Co.) is a pleasant bit of realism, reminiscent in its point of view of some recent Scotch romances. An American family in the Dakotas, made up of three brothers and a sister, passes through all sorts of difficulties, tragic and trivial, only to triumph over them with fine courage and persistency. The natural scenery about them is fully realized by the little heroine, and she finds her pleasure in this and in her desultory studies. Miss Gates is fortunate in interpreting these things to her readers, who will rise from the book with an increased respect for the men and women now wresting the living of the world from its soil at the cost of isolation and spiritual hardship. This is a real western novel, and the absence of so-called "love interest" makes it all the better reading.

Were it not for the incredulity that must follow upon a forced acceptance of the idea that convicts who have served out their terms are entitled to full reinstatement in modern society, "The Things That Are Cæsar's" (Appleton), by Mr. Reginald Wright Kauffman, would be an excellent book. In this case it is a bishop of the Anglican Church who finds occupation for his nephew after the latter's release from the penitentiary. As the facts of his former life become known, the ex-convict is of course thrown back upon his criminal pursuits, if he is to make a living at all. That he is strong enough to resist crime in the face of starvation, that he finds a former prison-mate his only friend, and that a good woman should not withold her love because of his early career, combine to give the book real interest. The basic problem remains unsolved, as it must, but the story is a great improvement in every respect upon "Jarvis of Harvard," from the same pen.

In "The Lady of the Barge" (Dodd, Mead & Co.) Mr. W. W. Jacobs returns to an earlier manner with a succession of stories of coasting craft, delightfully naïve and humorous, in nearly all of which a woman or two succeeds in placing the men with whom she is associated in laughable predicaments. One or two of the tales deal with sailors on the high seas, and three at least have the element of horror and mystery and crime predominant. All are very brief, wholly episodic, and all interesting. As in former collections of his tales, Mr. Jacobs avoids the element of pathos to a marked degree. But the foibles of humankind are dealt with gently in every case, and the laughter is always without rancor.

Mr. Herman Bernstein does not succeed in imparting anything of the spirit of America to his collection of short stories of the ghetto, published under the collective title of "In the Gates of Israel" (J. F. Taylor & Co.). In its stead will be found something of the universality of the modern Jew, and his ability to retain his elaborate ceremonial and rabbinical learning under circumstances the most adverse. It is evident from phrases in the book, as well as from the frontispiece to the volume, that the scene of Mr. Bernstein's stories is laid in New York; yet it might be any of the European capitals so far as local color is concerned. To many the interesting fact in American Jewry is the difficulty which ancient customs, made more binding by ages of unmerited persecution, have in withstanding the religious freedom of this republic, and the rapidity with which the Jew takes on American characteristics. There is little of this in Mr. Bernstein's pages, but a true picture rather of the immigrants who are not yet in full contact with American national life.

M. Maurus Jokai appears in a new field, almost Rabelaisian in its suggestions, in his latest book, entitled "Told by the Death's Head" (Saalfield). A military engineer in the days when gunpowder was first finding general use in Europe is brought before a mixed tribunal, military and ecclesiastical, and the crime of betraying military secrets brought home to him. He pleads nothing in extenuation, but makes open confession of the fact that he has committed every other known crime besides, violating the commands of church and state with entire impartiality. The lay member of the tribunal shows a somewhat unholy interest in the adventures which brought this result about, and, though the man is under condemnation to death, permits his execution to be deferred for the purpose of allowing him to disclose his methods of infraction of the moral and civil law. M. Jokai's amazing knowledge of Europe at the dawn of the Renaissance is displayed in

his account of the wide wanderings of his hero, and the book stands quite by itself among his translated works.

The third of the war stories of Mr. B. K. Benson is called "Bayard's Courier" (Macmillan), and it enables his readers to construct a formula which covers them all. A careful study of a portion of the struggle between the States gives him command of the scene and the participants down to the most minute details. To this, in order to enable the reader to follow both sides of the contest, is added a confusion of identities. In the first book it was a man with double identity; in the latest it is a pair of unwitting twins, one federal and one confederate, who contribute to the complications, even up to the daring point of a marriage through error. There is a simplicity about Mr. Benson's narrative, an absence of sophistication, which is appealing to those jaded with psychological complexities; and with the exception of a single chapter there is a real advance in literary skill and manner of expression.

"When Love Is Young" was a book which caught the transient affections of childhood so successfully that one could have been pardoned for believing a repetition of the same feat impossible. But Mr. Roy Rolfe Gilson has strengthened his position in his second volume, "In the Morning Glow" (Harper). It deals with the elders of a family and the children also, as seen with a boy's eyes. There are eight tales, — or chapters, as they might have been called, — and in every one of them the small boy's point of view is set forth with a charming accuracy, enabling the oldest of fogies to renew his own youth. The humor is real, deepening into tears at times, — and that not always when sorrow comes to the happy little family. The illustrations by Mrs. Alice Barber Stephens add greatly to the value of the text.

In "Napoleon Jackson: The Gentleman of the Plush Rocker" (Century Co.) Mrs. Ruth McEnery Stuart adds another to her tales of mingled humor and pathos dealing with negro life in the South. Napoleon Jackson is a gentleman of color who was marked by an overworked mother for "rest" before his birth. And rest he does, in a fine red plush rocking-chair, while his faithful wife supports them both and a numerous progeny into the bargain; until the whites of the neighborhood determine to put an end to his idleness. A mock trial is arranged for, and the attendance of the entire Jackson family secured. The objections of the old grandmother that the same sort of conduct among whites leads to no interference, and the wife's plea that if she is satisfied — and she is — she sees no reason why the rest of the world should not be, bring about an acquittal. Few recent books have in them so much of genuine human nature as this.

The short stories which Miss Josephine Dodge Daskam has brought together in a volume bearing the title of the initial tale, "Whom the Gods Destroyed" (Scribner), are serious little matters, concerned with the seamy side of life. There are eight of them, covering questions spiritual and mystical, bits of pathos that have little lame boys and sad old almshouse women in them, lives wrecked through drink — and these not always the lives of the drinkers, — a pitiful young poet who was all temperament, and for conclusion a most carefully-wrought bit of symbolism. There is depth to such work, as well as breadth, and the outlook upon life is that of sympathy and comprehension.

Miss Frances E. Skinner has made an authorized translation of Herr Peter Rosegger's third novel, which appears in English under the title, "The Earth and the Fullness Thereof: A Romance of Modern Styria" (Putnam). The hero is a young man who has turned newspaper writer after his service in the Austrian army, until, disgusted with city life, he undertakes to earn a livelihood in the country. After many rebuffs, the recounting of which is redolent of humor, he secures a position on a peasant's farm, and becomes the head servant. There is a pretty girl in the family, the winning of whom takes more time than the city man had at first supposed. The style of the book, like its subject-matter, differs greatly from Herr Rosegger's other novels as they are known in America, being lighter and more hopeful in tone and exhibiting a deeper knowledge of city life. There is much more humor, too, though it is of the Teutonic order. The impression left is one of great good nature and peace with all the world.

By taking the beginning of Babylonian greatness rather than its ending, Mr. Josiah M. Ward has given his "Come with Me into Babylon" (Stokes) not only distinction of theme, but has left himself quite free from the claims of supernaturalism inherent in the scriptural narrative of the fall of that great city. Historically, his hero is Nebuchadnezzar, not yet elevated to the throne, but bearing a foremost part in bringing Nineveh to the ground with the assistance of the Medes, Persians, and other allies. It is the prince of one of these Asiatic tribes who is most in the reader's eye, however, and a strong and heroic figure has been made of him. Mr. Ward has a full comprehension of the extent to which the peoples of Mesopotamia were priest-ridden in the period he has chosen for celebration, and he has made excellent use of the great banking house of Egibi, and of the Jews who were already in Babylon. The very absence of authentic history has given him a latitude which has been wisely used, and the book is uniformly interesting.

Miss Alice Woods is both author and illustrator of "Edges" (Bowen-Merrill Co.), a romance of the New England coast and of the studios of Paris. The former locality serves to introduce two art students of different sexes, and with them a well-drawn little Yankee urchin who obtains the reader's heart through his quaint naturalness. After the two painters have thoroughly wrapped themselves up in one another, the heroine goes to the French capital, and increases her lover's interest by a number of charming letters which eke out the narrative. At last he follows her, and the inevitable happens. There is a full flavor of the better sort of bohemian life everywhere in the book. The illustrations are clever; but the tone of the paper used in the volume, a pallid yellow, is far from prepossessing.

Mr. Julian Ralph has written many better books than "The Millionairess" (Lothrop), which is a sequel to his "An Angel in a Web," and like most sequels, a disappointment. The two books have the same heroine, but whereas in the former story she was coming into her great fortune, in the latter she is learning how to use it. A large part of the book is devoted to a demonstration of the differences between the "smart set," which appears to be nearly everthing it ought not to be, and the smaller social circle of picked men and women who have succeeded in literature and the other arts or have achieved a name for actually doing something in the world. So strong a picture does Mr. Ralph paint of the fashionable New York clique, especially of one or two impecunious members of it, and so nearly

the "perfect lady" does he draw his heroine, that the reader's sympathies fail to go in the direction evidently intended. Mr. Ralph is certainly capable of better things.

Detective stories, since they invariably deal with the fundamental passions of human nature, possess an interest not always proportionate to their literary worth. A case in point is Mr. E. W. Hornung's "The Shadow of the Rope" (Scribner), where the murder of an elderly miser is followed by a series of daring attempts to rob his heirs of the jewels of which his wealth largely consisted. To complicate the problem there is a confusion of indentities and a direction of suspicion toward an innocent person, who serves as the hero of the romance, the heiress of the miser being the heroine. It is only just to say that the story is interesting to a degree, and quite as good of its kind as any detective story recently written.

With his pseudo-historical romance of "The Climax" (C. M. Clark Co.) Mr. Charles Felton Pidgin has carried nearly to the point of absurdity the fashion set by Mrs. Atherton in "The Conqueror." The earlier chapters read, indeed, as if Mr. Pidgin intended his book as an antidote to Mrs. Atherton's panegyric of Alexander Hamilton, though Mr. Pidgin attacks Jefferson quite as strongly as does Mrs. Atherton. His hero is Aaron Burr, erected to the stature of a demi-god. The actualities are left after a few pages, and the story strikes out into the conjectural. Burr is elected president of the United States; he conquers Mexico, Canada, South America, and leaves the stars and stripes waving over the entire continent. By wise legislation he brings the people of this vast territory into peace and plenty, and passes away as the crowning figure of all human history. Mr. Pidgin's literary powers are too limited to bring conviction to his readers, and the book is really one for the curious.

There is a return to a day almost forgotten in politer letters in Mrs. Augusta Evans Wilson's "A Speckled Bird" (Dillingham). Little has been learned and nothing forgotten, apparently, by Mrs. Wilson since the production of "St. Elmo"—and that was in 1866. The new book is crowded with detail and episode,—enough, almost, for six books as they are written nowadays. There is the same use of the abstruse knowledge to be gleaned from popular encyclopedias. The men are of astonishing size and learning and character, either very good or very bad. The women are paragons of their sex, and the victims of circumstances which give them an insistent appeal to sentiment. Mrs. Wilson was a pioneer in the demand for the higher education of women, and her latest heroine is a college graduate accordingly. The story turns on the love this girl bears to her father, a plausible and inevitable scoundrel who began his downward career as a carpetbagger. The one novelty in the book is a labor agitator, who is socialist and anarchist in one. Unquestionably "A Speckled Bird" will be widely read, and that by those to whom books in a later manner make no appeal whatever.

Miss Le Feuvre's stories have always an insistent strain of evangelical Christianity running through them, and her latest, "A Daughter of the Sea" (Crowell), is no exception. The scene is laid upon a rocky shore in England, where a young girl grows up as free as the winds and waves about her. Her companions, fisherfolk by occupation, are wreckers whenever opportunity offers, and it is the heroine's self-imposed duty to bring these people to a realization of the claims of humanity. The girl has a guardian who appears in the book chiefly for the purpose of marrying her in all her innocence to one who is little more than an acquaintance, though a man of cultivation and letters. Single-handed, without her husband's knowledge, she undertakes the work of warning vessels away from the threatening coast, and her reward comes at the close of the book. A clergyman plays an important part in laying the way for the change effected in the fishers' minds and souls, and his crown of glory is given him in another manner. The book is interesting and out of the ordinary.

It is the Dorsetshire of William Barnes which one meets in "The Manor Farm" (Longmans), by Mrs. Francis Blundell—"M. E. Francis." Quotations from Barnes's poems in the dialect of the countryside head every chapter. An estate held for several generations by a family of yeomen has been divided in days gone by and is now held by two cousins. One has a son, the other a daughter; and, naturally enough, the two are affianced to one another while yet in infancy. And, no less naturally, the boy and girl, growing up in the closest intimacy, rebel against the decree they had no share in making. The young man carries his revolt to the point of leaving home, actuated by a sudden infatuation for a pretty but calculating schoolmistress from a neighboring town. After he has left home and suffered disinheritance in consequence, her reason for listening to his suit is gone, and he comes forth sadly disillusioned. The rest of the argument may safely be left to the reader's imagination. It is a pleasant little tale, the dialect not being too recondite for American readers, and the pastoral picture being clearly drawn. Life is still worth living in rural England, as this story proves.

Mrs. Kate Upson Clark, the author of "White Butterflies," has written another idyllic story of semi-rural life, calling it "Up the Witch Brook Road" (J. F. Taylor & Co.). The scene is laid somewhere in the interior of the country at a period before the civil war. Two young Bostonians come into the region prospecting for gold, with little chance of finding it. They introduce an agreeable flutter in a dove-cote of young women,—the aunts or cousins once removed of the little girl who tells the story. What seems to be a murder throws the little community into a state of prime excitement, wherein the prejudice of the rustic against the city man seems to threaten the very lives of the men from Boston. The spirit of the book, in spite of this and of another tragedy recorded, is simple, sweet, and serene, and serves to convey an accurate picture of a distant day.

Villains come to the front in Mr. S. Levett-Yeats's later romances, and "The Lord Protector" (Longmans) is quite without a hero except as Cromwell may be supposed to occupy the centre of the stage. And it is a thorough-going rascal, a deceiver of women and a traitor to any cause, who serves as the protagonist here. His unfaithfulness leads to his complete undoing, and if ever an evil doer had poetical justice meted out to him it is this one. There is the same vividness of conception and interesting historical detail that have marked the earlier work of this author, and the scriptural language in the mouths of the followers of Parliament adds an element rarely found in stories of the sword-and-cloak order. Mr. Levett-Yeats has little sympathy with the deeds and character of Cromwell, and paints him as suffering infinite remorse for his share in the execution of Charles.

Having written an interesting drama, Mr. Opie Read has turned it into a book not so interesting, calling it still "The Starbucks" (Laird & Lee). The reduction to fiction form of a play that has been acted is certain to give the narrative a quality that makes against literature of the better sort, and it is rather as a souvenir of the play than as a work in itself that the volume is valuable. The story is concerned with the mountaineers of Tennessee, among whom a city woman and her nephew take refuge against the more intense life of civilization. The Starbuck family shelters them, and a double romance springs up between the aunt and preacher son, and the nephew and pretty daughter. There is a great deal of the sort of sentiment that appeals to the play-going public in the story, and there is a great deal too much dialogue, — inherited faults from the original dramatization. Yet Mr. Read is so familiar with his ground, and the characters are so well differentiated, that the story is entirely readable.

In "Wolfville Nights" (Stokes), another book of the sort that Mr. Alfred Lewis has identified himself with in recent years, there is no apparent diminution of unusual incident, though the scene and characters are those which have already done service in three or four previously-published volumes. These Wolfville stories, however, since they depict a frontier cattle town in days which have gone for ever, are typical of so much in our shifting civilization that we can hardly have too much of them from one who has lived the life he describes. The dialect itself, a wonderful admixture of uncouth phrasing and nervous idiom, is well worth preserving. The most original part of the new volume is the extended dedication to Colonel William Greene Sterrett, who has been assigned so prominent a place in all the annals of Wolfville.

## Briefs on New Books.

*Secret letters about Marie Antoinette.*

It is nearly thirty years since the Chevalier D'Arneth, director of the Imperial archives of Austria, published the *Correspondance secrète entre Marie Thérèse et le comte de Mercy-Argenteau.* From these letters Miss Lillian C. Smythe has selected passages for translation and comment, and has put the whole into two volumes aggregating 700 pages, under the title "The Guardian of Marie Antoinette" (Dodd). Even those unacquainted with the letters in their original form will be able to discover from these selections that the correspondence is indispensable for the study of Marie Antoinette's development. Unhappily, the commentator has not made the wisest use of her opportunity. It is impossible to edit such letters without some knowledge of the condition of France during the eighteenth century beyond that which may be gained from an uncritical familiarity with the memoirs of the period. As the author's comments are thrown into the form of a narrative this defect becomes more glaring. For example, she speaks of the abolition of the old parliaments by Maupeou as "the first grapple between the people and the despotism of royalty." Whatever this attempted reform may have been, it was not that. She further declares that the edict of 1781, requiring all candidates for lieutenancies in the army to show four generations of nobility on the father's side, "spread despair and furious resentment in the middle classes of France, and flung them back into the serfdom of the peasantry," — a fate which, to say the least, is ill-described, since very few of the peasants were serfs. She also becomes eloquent over the legendary *pacte de famine.* In her references to Louis XVI. she heaps up adjectives expressive of loathing. In one passage she calls him "an imbecile — a waddling, blinking, corpulent, bungling, incapable imbecile, defective in body, deficient in mind, with the low receding forehead of an idiot, and a monstrous chin, that measured the third of his face." In spite of this outburst, she reproduces (opposite page 378) a "magnificent" portrait of Louis, presented to Mercy-Argenteau in 1776. This is certainly the most flattering portrait of the king in existence, and represents him as a handsome, rather slender man. The author's style shows a headlong liveliness mistaken for *esprit.* She constantly throws in French phrases easily translatable, which fail in their present form to add the desired piquancy to the expression of thought. Notwithstanding these defects, it is possible by a judicious use of the selections to form some impression of Marie Antoinette's character between 1770 and 1778.

*The evolution of political theories.*

It is rather exceptional in present-day scholarship to read in the preface of a book such as Professor Dunning's "Political Theories, Ancient and Modern" (Macmillan) words so modest as the following: "If the successive transformations through which the political consciousness of men has passed from early antiquity to modern times are rendered in any degree more intelligible, or even if any suggestion is given through which another pen may hereafter render them more intelligible, this volume will not have been issued in vain." This seems almost too unassuming an attitude for a writer who must have undertaken a work of that character not as a diversion, but with a definite ambition of supplying a want and enriching our knowledge. Perhaps this attitude is inspired by an examination of the profound and masterly work of Gierke lately translated into English, which of course cannot help influencing the reader's opinion of Professor Dunning's treatment of the same period. Be this as it may, his book is throughout agreeably unassuming in tone; the author nowhere thrusts forward his learning to be admired,— indeed, he can hardly be said to express an opinion with a personal note in it, but gravely and dispassionately follows up his subject from Plato to Machiavelli. The discussion of political theories is in each case preceded by a sketch of the political history of the period, and of the prevailing form of government from whose practices the philosophers drew their experience of politics in general. These sketches appear to us the least satisfactory parts of the book. In the case of Greece

and Rome they are superfluous, and contain nothing but what is already known; and in the case of mediæval political history, the review is hardly comprehensive enough. It is not merely with the empire and the papacy, the two phases of original power, that a discussion of this kind ought to be concerned, but also with the delegated power which meant feudal rule and was equivalent to more than half the power in the state. An equally important phase was city self-government. If, instead of confining himself so entirely to the philosophical digressions of the schoolmen, with their composite of Aristotle, Rome, and Church-law, the author had undertaken to extract the workable and equally potent theories of government presented in the laws and customs, the result for the mediæval period might have been less halting and indefinite. The ecclesiastical writers, although excellently equipped for presenting the ideas of the Church on universal government, had altogether too vast and vague a conception of rule to enlighten us upon what was in reality the theory of mediæval politics. On the other hand, the author's own treatment of these questions is original, and may help to dispel from the student's mind the current opinion, entertained too long, that the Middle Age was unpolitical. Indeed, the period of legislation and written constitutions was not yet come; but the making of constitutions was nevertheless an every-day practice. The book manifests extensive reading, and presents results with great clearness; not a word is wasted, everything serves its proper purpose of giving information and instruction.

*The romance of a real life.*

That the romantic and the realistic have long since joined hands in America, has been shown by abundant evidence; and new proof is furnished by Mr. R. G. Thwaites, in his recent biography of the great hunter of Kentucky, Daniel Boone, issued as one of the series of "Life Histories" (Appleton). This remarkable career is here traced graphically from beginning to end. The restlessness of the habitual woodsman made Boone continuously a pioneer, and four several times he abandoned a settled neighborhood for a new and farther advanced position on the very frontier of civilization; for he always found the settlements "too crowded," and he ever required, as he once declared, "more elbow-room," even when making his last remove, at the age of sixty-five. Mr. Thwaites's portraiture of the forest huntsman, Indian warrior, frontier settler, border surveyor, military commander, and Western statesman, gives a vivid idea of the characteristics of this pioneer in many States. While Boone was never a great man nor a brilliant leader, and was always unsuccessful in his personal speculations, yet he was an excellent and a picturesque example of those sturdy yeomen whose work it was to develop the greatness of the Mississippi valley. His contributions to that work, and the elements of rugged strength which made him successful as a pioneer and have endeared his memory to the strenuous youth of every generation since his own, are made clearly manifest in this volume. The "short and simple annals" of the advance-guard of our Western settlements are here seen to be of the stuff from which romance is woven, and to be, indeed, essentially and intrinsically romantic. Those who have followed with interest the fortunes of "Alice of Old Vincennes" and her compeers, in march, raid, and battle, and through adventure, capture, and hardship, to final triumph, may find all the romance of the novelist duplicated in this recital of the cold facts of one life, spent in the very fields and forests, and along the same frontier occupied by the novelist's story, and in the company, too, of the very characters of our frontier history who were made to live and act in the pages of that stirring romance. Yet it was once lamented that there was so little of the romantic in America.

*The completion of a great reference book.*

The completion of Professor Baldwin's "Dictionary of Philosophy and Psychology" is itself a notable event. The work was begun five years ago; the first volume appeared a year ago, and was reviewed in THE DIAL of October 16, 1901; the third volume will be devoted to Bibliographies, and is in a measure a separate work. All that was said of the first volume applies with increased emphasis to the work as a whole. It is a distinct achievement to have carried through so successfully an undertaking of this kind; and while the work is international in character, it can fairly be set down as a highly creditable testimonial to the philosophers and psychologists of America. It testifies at once to the very great importance which is attached to these subjects in modern thought, and to the characteristically prominent position that these studies occupy in the American intellectual life. It seems likely that the various needs of the various persons who will go to this dictionary for help, will be reasonably satisfied. The encyclopædic features of the work are decidedly to be commended; and on the whole those articles are most valuable that have been presented with sufficient detail to give some taste of the spirit of inquiry that has been instrumental in formulating the results set down. Had all the articles been treated with the fulness accorded to those on Logic, the work would have extended to double its present size; while the treatment of the Oriental Philosophies is out of all proportion to that of any other topic whatever. Likewise it is true that on several important matters the dictionary is no more adequate than one not devoted to the special disciplines which it covers. Such failures of proportion are inevitable when so many minds contribute to so complex a task; and the editor has, in the main, reduced them to a minimum. He has likewise been more than liberal in the treatment accorded to such topics as Telepathy and Psychical Research; many will conclude that such hospitality is in a measure misplaced, not *per se*, but in the consequences that are apt to ensue

therefrom. But a criticism that is itself sane and generous will have little to excuse and much to applaud in the assignments of parts and the manner of their execution. In the completion of this work another standard and much-needed aid has been added to those that already serve as milestones in the progress of learning.

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*Some worthies of old Charlestown, Massachusetts.*

The history of the city of Charlestown, Massachusetts, the biographies in brief of its leading and long-resident citizens, and the familiar reminiscences of most of the families of the town, are all summed up gracefully and entertainingly by Mr. Timothy T. Sawyer, in a goodly book of over 500 pages entitled "Old Charlestown" (James H. West Co.). The author, who was himself of the honorable procession of eminent citizens, knew his subjects well, participated in a very large part of the events worth narrating in a town history, and may well say to his readers, "*Magna pars fui.*" The kindly gossip of such a townsman will of course appeal, first of all, to the inhabitants of that particular part of the modern Boston, and their immediate friends and relatives. But the list of names of those who are the subjects of these reminiscences will bespeak for Mr. Sawyer's modest volume the respectful attention of a large circle of American readers. Among the residents of Charlestown, by birth or adoption, we find such eminent names as Edward Everett, Governor and Senator; Nathaniel Gorham and Samuel Dexter, statesmen; Dr. Jedidiah Morse, geographer; Prof. S. F. B. Morse, artist and electrician; Richard Frothingham, historian; Edwin H. Chapin and Thomas Starr King, preachers; Charles Devens, jurist; William D. Kelley, congressman; Oliver Holden, hymn-writer and author of "Coronation"; and Harvard, Tufts, Doane, Colby, and Carleton, the name of each of whom has been given to and perpetuated in an American college. The old town has also been visited by and has suitably entertained such illustrious visitors as Washington, Lafayette, Webster, and Kossuth. It is indeed a wealth of lively reminiscences in which are gathered and preserved the *ana* of such a group of men and their numberless contemporaries.

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*An anthology of Russian literature.*

Professor Leo Wiener has projected an important "Anthology of Russian Literature" (Putnam), to present biographical sketches and typical extracts representative of all periods from the tenth to the nineteenth century. The work is to fill two volumes, and the first of them, extending to the close of the eighteenth century, is now at hand. While we can hardly agree with the editor in thinking that Russian is soon destined to take an important place in the American educational curriculum, we are sure that he has done us a valuable service in supplying this generous representation of the literature of his country, for English translations from the Russian have thus far been few in number (except for the novelists) and poor in quality, and the history of Russian literature from the earliest times down to the last century is practically a sealed book to most of our readers. Pushkin we know, and Gogol, and their successors, but concerning Russian literature more than a hundred years old the general public has practically no fund of information. A name of two in the present volume — Lomonosov or Derzhavin — may awaken some association, but most of the names mentioned are absolutely unknown. In his introductory pages, Professor Wiener gives us a conspectus of existing English translation and criticism, and a meagre showing it makes. After a sketch of the history of Russian literature, in thirty or forty pages, he begins his proper task with a translation of the treaty with the Greeks made in 911. Legal documents, ecclesiastical writings and chronicles are chiefly characteristic of the first section of the work, although we find here also a few songs and the striking epic of "The Word of Igor's Armament." Then follows a section of folklore, including folksongs and fables, and then a section devoted to the writers of the eighteenth century. Most of the translations have been made expressly for this work, although the editor has not hesitated to draw upon the material offered by earlier translators. His debt is thus considerable to Sir John Bowring (although the Derzhavin "Ode to God" is given in a less familiar but more literal version), and to the remarkable work of Mrs. Edward Robinson ("Talvi") which "is authoritative even now in many departments that have not been overthrown by later investigations." We shall await with much interest the concluding volume of this work, which will deal with the fairly familiar writers and books of the nineteenth century.

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*Literary Europe in the age of Voltaire.*

The eighth volume in point of publication, and the ninth in the serial order, of Professor Saintsbury's "Periods of European Literature" (Scribner) has just appeared. It is entitled "The Mid-Eighteenth Century," and is the work of Mr. J. H. Millar. The period is exactly that of the literary career of Voltaire, who is naturally the most conspicuous figure among the many dealt with. The exigencies of the series to which this book belongs have made it better to exclude from the volume such English writers as Swift and Pope, who belong to the Augustan Age, as well as Lessing, who will be considered in a later volume dealing with the great age of German literature. Even Rousseau and Diderot are here considered only in part, their later work being reserved for final judgment in the history of "The Romantic Revolt." The literatures of France and England make up nine-tenths of the contents of the present volume. The opening two chapters are devoted to Voltaire, Montesquieu, and the group of "Encyclopædia writers"; then follows a chapter on English philosophy; then five further chapters concerning both French and English works in the five depart-

ments of fiction, poetry, the drama, history and economics, and criticism and memoirs. "The Rest of Europe" gets the ninth chapter, and a far too perfunctory treatment, in view of the fact that it includes Klopstock, Wieland, Ewald, Swedenborg, Goldoni, and Metastasio, to mention only a few names. Mr. Millar has performed his task in a workmanlike manner, and combined with scholarly acquaintance with his subject an attractive style.

*The "Stage Confidences" of Clara Morris.*

When a volume of theatrical reminiscences from the pen of Clara Morris is announced, we look forward to its publication with pleasurable anticipations based upon the author's exceptional qualifications for her task. The volume of her "Stage Confidences" (Lothrop Publishing Company) contains many choice bits, with little of that unnecessary padding frequently resorted to in similar volumes to fill space. In short, it is a characteristically frank and racy book. Opening with a chapter dedicated to the "stage-struck" girl, warning her of obstacles and hindrances with the candor of one who has known them all, the author talks with humor, point, and charm of the mysterious and alluring life behind the footlights; she gives us peeps at the shams and deceptions of the stage, and in a peculiarly open manner strips it of its false glitter. The most interesting portions of the book are made up of the little stories of the actress' own career which show how truly the most dramatic scenes in plays reflect the happenings of actual life. The interspersed illustrations are exceedingly life-like, and a number are valuable as portraits of a by-gone generation of men and women of more or less talent and distinction.

*Meter and rhythm in Greek and English.*

"Chapters on Greek Metric" (Scribner), by Professor Thomas Dwight Goodell, is not the least important of the "Yale Bicentennial Publications," containing as it does an inquiry into the entire question raised by Hellenic scansion, being informed not only with classical erudition but with full modern knowledge upon a difficult subject. After a brief statement of the "Scope and Method" of the book Professor Goodell passes at once to the longest paper of the five that make up its contents, the title of it indicating sufficiently the ancient (and modern) controversy between "Rhythmicus or Metricus?" The works of commentators and grammarians have been ransacked to shed contemporaneous light on the discussion, with a judicial summing up in favor of the *rhythmici*, and a warning that the *metrici* are not to be neglected for the good there is in them. Much more general is the inquiry into the problems of "Rhythm and Language," which follows, involving English poetry and the general question of quantity, and containing a discriminating though brief criticism of the work of Sidney Lanier, which should be read by all who are disposed to settle metrical controversies by setting down a few Procrustean rules. From this to "Rhythm in Greek" is an inevitable step, and an eminently sane conclusion is reached, which sees no difficulty in correlating accent and quantity, while discriminating between verses spoken and verses sung. The remaining chapters, on "Foot, Ictus, 'Cyclic' Feet" and "Compound and Mixed Meters," are more technical and equally sound.

*The history of a famous English college.*

The series of "Oxford University College Histories" (Dutton) is enriched by the account of Oriel prepared by Mr. David Watson Rannie, M.A., sometime a member of the college. Oriel has an interesting history, running back to its foundation by Adam de Brome, in the service of Edward II., in the year 1326. Names of significance in all of England's activities are to be found on the roll of the college through more than four hundred years. John Keble, John Henry Newman, Hartley Coleridge, Joseph Blanco White, James Anthony Froude, Arthur Hugh Clough, Mark Pattison, and Thomas Hughes, may be mentioned among those of the last century, with many more equally well known. Oriel fellowships have always been highly prized, and many men have been attracted by them from the other colleges. Mr. Rannie's account is interesting, and follows the events of history closely, while it is inclusive enough to devote a chapter to the athletics of the college. Photographs of both the exteriors and interiors of the buildings aid in leaving that indefinable impression of cultivation and tradition which must continue to be the despair of many American institutions of learning for some generations.

*The note-book of a rambler at the English lakes.*

The Reverend H. D. Rawnsley has always identified himself with a region already famous in the annals of English literature, and this identification is now carried another step by his "Rambler's Note-Book at the English Lakes" (Macmillan). Eighteen brief papers make up the contents of the present volume. Few of the papers are concerned directly with the poetic memories that cluster about the famous region, but all have a literary flavor and are animated by the love of nature from which the poets of a long generation ago took their inspiration. They cover a variety of interests, from the commemoration of local customs to the local observance of Queen Victoria's diamond jubilee, from otter-hunting to the finding of neolithic implements; and they contain many fine descriptions of the scenery of the lovely countryside.

## *BRIEFER MENTION.*

"A Statistical Study of Illinois High Schools" by Mr. Frederick Gordon Bonser, is a pamphlet publication of the University of Illinois. The statistics (given in tables and diagrams, besides being analyzed) cover such subjects as length of course, curriculum, and teaching force. They represent returns from 297 out of the

311 high schools in the State. Unfortunately, the Chicago schools, the most important of all, do not seem to be included. Since no list of schools is given, we base this statement upon internal evidence, and it is proved by the reports upon the subjects of Spanish, economics, and mechanical drawing. Nothing is said to account for this extraordinary omission, which seriously vitiates the study. We could wish that attention had also been given to the financial side of the subject. Figures which might be used to show the contrast between Illinois and Massachusetts, for example, would have been very instructive.

Miss Agnes M. Clerke's "A Popular History of Astronomy during the Nineteenth Century" (Macmillan) has reached a fourth edition (which it well deserves), and in its latest form for the first time covers the full century of the title. The text has been enlarged and revised throughout. It is a book of fascinating interest, owing in part to the author's skilful treatment of the subject, and also in no small measure to the fact that astronomy is a science susceptible beyond most others of popularization without loss of educational value. The work makes a substantial volume of nearly five hundred pages, with illustrations.

Mr. Frederic Lawrence Knowles has had much experience in the making of anthologies, and we are consequently prepared to find in his "Treasury of Humorous Poetry," just published by Messrs. Dana Estes & Co., a judiciously chosen selection of entertaining pieces. His aim has been to include "only extracts that are strictly amusing to modern readers," which results in a book that makes no pretence of illustrating the historical development of English humor in verse. He takes the term humor very broadly, however, and his volume includes many pieces that are serious as well as humorous. Including the notes, the book contains over four hundred pages, and considerably more than a hundred authors are represented.

"The Teaching of Chemistry and Physics in the Secondary School," by Professors Alexander Smith and Edwin H. Hall, is a new volume in the "American Teachers' Series" of Messrs. Longmans, Green, & Co. It is a work of great value, both for its discussion of methods and for its practical sections. We note, among other matters, that it strongly discountenances the extraordinary heresy (that seemed to be gaining a certain credence a few years ago) which would begin the teaching of chemistry before its necessary physical foundations had been laid. "Whether chemistry or physics should come first is thus seen to be an idle question. Physics *must* come first." This is the conclusion of the argument, and there are no conceivable rational grounds upon which it may be reversed.

Recent modern language texts include the following: Boileau's "Les Héros de Roman" (Ginn), edited by Professor T. R. Crane; "Quatre Contes de Prosper Mérimée" (Holt), edited by Professor F. C. L. van Steenderen; Hector Malot's "Sans Famille" (Holt), edited and abridged by Professor Hugo Paul Thieme; "La Campagne de Waterloo" (Silver), abridged from Thiers by Professor O. B. Super; Kleist's "Michael Kohlhaas," (Holt), edited by Mr. William Kurrelmeyer; the third book of Schiller's "Geschichte des Dreissigjährigen Krieges" (Heath), edited by Professor C. W. Prettyman; and an "Introducción á la Lengua Castellana" (Heath), by Professors H. Marion and P. J. Des Garennes.

## Notes.

"The Beginner's Algebra," by Miss Claribel Gerrish and Mr. Webster Wells, is published by Messrs. D. C. Heath & Co.

"Qualitative Analysis," a college manual by Messrs. L. M. Dennis and Theodore Whittelsey, is published by Messrs. Ginn & Co.

"Martineau's Religionsphilosophie" is the subject of a doctoral dissertation presented to the University of Leipzig by Mr. Orlo Josiah Price, and now printed by the author, Newark, Ohio.

"Foundation Lessons in English Language and Grammar," by Messrs. O. I. and M. S. Woodley, with the collaboration of Professor G. R. Carpenter, is a text for elementary schools published by the Macmillan Co.

"The Grounds of Theistic and Christian Belief," by Dr. George Park Fisher, is published by Messrs. Charles Scribner's Sons in a new edition, in great part rewritten. Some score of years intervene between this and the original publication of the work.

The writings of Mr. Brander Matthews are slowly reappearing in revised form and up-to-date typographical garb. It is the third edition of "Aspects of Fiction" (Scribner) that is now before us, and the volume is somewhat swollen by new matter.

Messrs. Hinds & Noble publish a little book called "How to Study Literature," the work of Mr. Benjamin A. Heydrick. It is a book of helpful outlines and syllabi, illustrating the chief literary species as well as certain masterpieces selected for treatment.

Mr. Charles Bémont's "Mediæval Europe," covering the period from 395 to 1270, has been translated into English by Miss Mary Sloan, and provided with notes and revisions by Professor George Burton Adams. It is intended for school use, and comes from the press of Messrs. Henry Holt & Co.

The "New Wayside Edition" of "The Complete Works of Nathaniel Hawthorne," published by Messrs. Houghton, Mifflin & Co., presents the greatest of American men of letters in comparatively inexpensive form. There are thirteen volumes in the set, printed from the old plates, and on rather thin paper, but neat and attractive in appearance.

Messrs. Doubleday, Page, & Co., believing that there is a reading public as well as a music-loving public for the libretti of the Gilbert and Sullivan operas, have ventured to publish the text of "Patience; or, Bunthorne's Bride" in a neat volume. The experiment deserves encouragement, and enough readers should be found to justify further texts of this sort.

The Johns Hopkins Press has issued a volume containing the various addresses made at Baltimore last February upon the occasion of the quarter-centennial of the University's existence, and the inauguration of President Remsen. Much matter of more than ephemeral interest is included within these covers, and the book must occupy a place in every educational collection.

Mr. G. Mantellini has translated, and Messrs. Laird & Lee have published, "The Dead City," by Signor d'Annunzio. This is a timely publication in view of the present visit of Signora Duse to our shores for the express purpose of making us acquainted with this work and its fellows. It will enable many an auditor to make a brave show of understanding the performance of the play.

"Labberton's Universal History," as now published by Messrs. Silver, Burdett & Co., is the latest revision of a work that has, in its earlier forms, done good educational service for the past score of years. It is still an atlas, although no longer called so, and the maps are still its most important feature, although the text is far more extensive than in the earlier editions.

The unusually interesting issue of "The Sewanee Review" for October signalizes the completion of the tenth volume of that quarterly publication. The interest attaches to the articles that make up the body of the issue, and also to the editorial retrospect of Professor John Bell Henneman, the efficient successor of Professor Trent in the conduct of the review. The "Sewanee" does not have one-tenth of the readers that it deserves. It is the only magazine we have that takes literature for its chief subject and takes it seriously. The others give us pictures, and gossip, and literary superficialities, and get the circulation. What this gives us instead may best be judged by an inspection of the classified general index to the ten volumes that is appended to the present issue. It presents a record to be proud of, and all the more so because of the discouragements under which its very genuine success has been achieved.

We have several times mentioned, with commendations, the series of special limited editions which Messrs. Houghton, Mifflin & Co. have issued from their Riverside Press. The latest, as well as the most ambitious and extensive, undertaking of the Press is a reprint of Montaigne's Essays, in three folio volumes, the first of which is now near completion. Two hundred and fifty copies only will be sold to subscribers, at $120. for the set. The prospectus and sample pages of this work indicate that it will be one of the great achievements of American book-making. The type is of a special cut, and, like the illustrations, borders, initials, and decorations, is modeled on the best early French designs. All the mechanical and artistic features of the work are under the supervision of Mr. Bruce Rogers, whose taste and craftsmanship have appeared in the best productions of the Riverside Press; while the engraving of portraits is by Mr. Lamont Brown, and of the initials and borders by Mr. H. F. W. Lyouns and Miss Caroline A. Powell. The text, in English, is based on the famous Florio translation, and there will be ample notes and a bibliography by Mr. George B. Ives. Other features of this edition, which cannot be noted here, will contribute to its literary and mechanical perfection, and to making it one of the grandest of recent prizes for the book-lover and collector.

## List of New Books.

[*The following list, containing 136 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND MEMOIRS.*

James VI. and the Gowrie Mystery. By Andrew Lang. Illus. in color, photogravure, etc., large 8vo, uncut, pp. 280. Longmans, Green, & Co., $5.

Sons of Francis. By Anne MacDonell. Illus. in photogravure, etc., large 8vo, gilt top, pp. 436. G. P. Putnam's Sons. $3.50 *net*.

Life of Ulrich Zwingli, the Swiss Patriot and Reformer. By Samuel Simpson. Illus., 12mo, gilt top, uncut, pp. 297. Baker & Taylor Co.

Euclid: His Life and System. By Thomas Smith, D.D. 12mo, pp. 227. "World's Epoch-Makers." Charles Scribner's Sons. $1.25.

Recollections of a Player. By J. H. Stoddart. Illus., 8vo, gilt top, uncut, pp. 255. Century Co. $1.80 *net*.

Pascal and the Port Royalists. By William Clark, D.D. 12mo, pp. 235. "World's Epoch-Makers." Charles Scribner's Sons. $1.25.

Henry Grattan: The Stanhope Essay, 1902. By Alfred E. Zimmern. With portrait, 12mo, uncut, pp. 148. Oxford: B. H. Blackwell.

John James Audubon. By John Burroughs. With photogravure portrait, 24mo, gilt top, uncut, pp. 142. "Beacon Biographies." Small, Maynard & Co. 75 cts. *net*.

Autobiography of a "Newspaper Girl." By Elizabeth L. Banks. With portrait, 12mo, uncut, pp. 317. Dodd, Mead & Co. $1.20 *net*.

Sir Lawrence Alma Tadema, R. A. By Helen Zimmern. Illus., 24mo, gilt top, pp. 74. "Bell's Miniature Series of Painters." Macmillan Co. 50 cts.

### *HISTORY.*

A History of the American People. By Woodrow Wilson, Ph.D. In 5 vols., illus. in photogravure, etc., 8vo, gilt tops. Harper & Brothers. $17.50 *net*.

The Reign of Queen Anne. By Justin McCarthy. In 2 vols., 8vo, gilt tops, uncut. Harper & Brothers. $4. *net*.

The Story of Athens: A Record of the Life and Art of the City of the Violet Crown Read in its Ruins and in the Lives of Great Athenians. By Howard Crosby Butler, A.M. Illus., 8vo, gilt top, pp. 521. Century Co. $2.40 *net*.

The American Merchant Marine: Its History and Romance from 1620 to 1902. By Winthrop L. Marvin. 8vo, pp. 444. Charles Scribner's Sons. $2. *net*.

American Merchant Ships and Sailors. By Willis J. Abbot. Illus., 8vo, gilt top, pp. 372. Dodd, Mead & Co. $2. *net*.

### *GENERAL LITERATURE.*

Essays Historical and Literary. By John Fiske. In 2 vols., with photogravure portrait, 8vo, gilt tops, uncut. Macmillan Co. $4. *net*.

Our Annual Execution. Preceded by A Word on the Annuals. By William Makepeace Thackeray. Limited edition; 8vo, gilt edges, pp. 70. Philadelphia: H. W. Fisher & Co. $5.

American Literature in its Colonial and National Periods. By Lorenzo Sears, L.H.D. 8vo, gilt top, uncut, pp. 480. Little, Brown, & Co. $1.50 *net*.

Corneille and the Spanish Drama. By J. B. Segall, Ph.D. 12mo, uncut, pp. 147. "Columbia University Studies." Macmillan Co. $1.50 *net*.

Early Prose Writings of James Russell Lowell. With Prefatory Note by Dr. Hale, and Introduction by Walter Littlefield. With portrait, 12mo, uncut, pp. 248. John Lane. $1.20 *net*.

The Joy of Living: A Play in Five Acts. By Hermann Sudermann; trans. from the German by Edith Wharton. 12mo, gilt top, uncut, pp. 185. Charles Scribner's Sons. $1.25 *net*.

A Fighting Frigate, and Other Essays and Addresses. By Henry Cabot Lodge. 8vo, pp. 316. Charles Scribner's Sons. $1.50 *net*.

The Romance of the Commonplace. By Gelett Burgess. 8vo, pp. 160. San Francisco: Elder & Shepard. $1.50 *net*.

The Philosophy of Despair. By David Starr Jordan. 8vo, uncut, pp. 39. San Francisco: Elder & Shepard. Paper, 75 cts. *net*.

Patience; or, Bunthorne's Bride. By W. S. Gilbert. New edition; 12mo, uncut, pp. 92. Doubleday, Page & Co. $1. *net*.

Life without Principle. By H. D. Thoreau; with a sketch of the author by R. W. Emerson. With portrait, 32mo, uncut, pp. 56. Kent, England: At the Sign of the Hop-Pole. Paper.

### *NEW EDITIONS OF STANDARD LITERATURE.*

Works of Nathaniel Hawthorne, "Wayside" edition. In 13 vols., 16mo, gilt tops, uncut. Houghton, Mifflin & Co. $13.

The History of Mr. John Decastro and his Brother Bat commonly called Old Crab. By John Mathers. In 2 vols., 12mo, gilt tops, uncut. Pittsburg: The Irwin Press. Half leather.

Essays of Elia. By Charles Lamb; with the appreciation of Lamb by Walter Pater. With portrait, 12mo, gilt top, uncut, pp. 344., "Century Classics." Century Co. $1.25 *net*.

A Sentimental Journey. By Lawrence Sterne; with Introduction from Thackeray's "English Humorists." With portrait, 12mo, gilt top, uncut, pp. 223. "Century Classics." Century Co. $1.25 *net*.

Temple Bible. New volumes: The Book of Joshua and the Book of Judges, edited by A. R. Skennedy, D.D.; The Later Pauline Epistles, Romans, Ephesians, Philippians, and Colossians, edited by the Lord Bishop of Durham; An Introduction to the Study of the Scriptures, by the Lord Bishop of Ripon. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. *net*.

Essays of Richard Steele. Selected and edited by L. E. Steele, M.A. With photogravure portrait, 16mo, uncut, pp. 358. "Golden Treasury Series." Macmillan Co. $1.

Love Poems of Herrick. With decorations, 32mo, gilt top, pp. 127. "Lover's Library." John Lane. 50 cts. *net*.

### *BOOKS OF VERSE.*

Dramatic Verses. By Trumbull Stickney. Limited edition; 12mo, uncut, pp. 119. Boston: Charles E. Goodspeed. $2.50 *net*.

A Christmas Posy of Carols, Songs, and Other Pieces. By Lady Lindsay. 16mo, gilt edges, pp. 113. London: Kegan Paul, Trench, Trübner & Co., Ltd.

Kuldskap the Master, and Other Algonkin Poems. Translated metrically by Charles Godfrey Leland, F.R.S.L., and John Dyneley Prince, Ph.D. Illus., 12mo, pp. 370. Funk & Wagnalls Co. $2. *net*.

The Solitary Path. By Helen Huntington. 16mo, gilt top, uncut, pp. 57. Doubleday, Page & Co. $1. *net*.

Moods, and Outdoor Verses. By Richard Aakham; with Introduction by Edward Markham. 16mo, gilt top, uncut, pp. 89. San Francisco: Elder & Shepard. $1. *net*.

The Meditations of Alf Ben Hafiz. By Lee Roy J. Tappan. 8vo, pp. 35. Privately printed.

### *FICTION.*

Cecelia: A Story of Modern Rome. By F. Marion Crawford. 12mo, gilt top, uncut, pp. 421. Macmillan Co. $1.50.

The Little White Bird; or, Adventures in Kensington Gardens. By J. M. Barrie. 12mo, gilt top, pp. 340. Charles Scribner's Sons. $1.50.

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The Conquest: The True Story of Lewis and Clark. By Eva Emery Dye. With frontispiece, 12mo, pp. 443. A. C. McClurg & Co. $1.50.

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The Inevitable. By Philip Verrill Mighels. With frontispiece in color, 12mo, pp. 361. J. B. Lippincott Co. $1.50.

Up the Witch Brook Road: A Summer Idyl. By Kate Upson Clark. 12mo, uncut, pp. 366. J. F. Taylor & Co. $1.50.

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Edges. By Alice Woods; illus. by the author. 8vo, uncut, pp. 207. Bowen-Merrill Co. $1.50.

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The Ghost Camp; or, The Avengers. By Rolf Boldrewood. 12mo, gilt top, pp. 397. Macmillan Co. $1.50.

The Son of Magnus. By Paul Harboe. With frontispiece, 12mo, pp. 339. J. F. Taylor & Co. $1.50.

Edward Reynolds. By William L. Lillibridge. Illus., 12mo, pp. 419. Grafton Press. $1.50.

Richard Wyndham. By Frances Gordon Fane. 12mo, gilt top, pp. 384. G. W. Dillingham Co. $1.50.

Faithful. To which is added, Ward's Cross. By the author of "Miss Toosey's Mission." 16mo, pp. 283. Little, Brown, & Co. $1.

Cap'n Titus: Sketches of New England Country Folk. By Clay Emery. With frontispiece, 16mo, gilt top, uncut, pp. 87. Doubleday, Page & Co. $1.

A Redman of Quality. By Edward Everett Billings. Illus., 12mo, pp. 238. Saalfield Publishing Co. $1.25.

With Force and Arms: A Tale of Love and Witchcraft. By Howard R. Garis. Illus., 12mo, pp. 343. J. S. Ogilvie Pub'g Co. $1.

The Winning of Sarenne. By St. Clair Beall. Illus., 12mo, pp. 343. New York: Federal Book Co. 50 cts.

A Disciple of Plato. By Alligood Beach. Illus., 12mo, gilt top, uncut, pp. 353. Boston: Roberts Publishing Co. $1.50.

The Victory of Mary Christopher: A Story of To-morrow. By Harvey Reeves Calkins, B. D. 18mo, pp. 161. "Little Books on Practice." Jennings & Pye. 25 cts. *net*.

### *TRAVEL AND DESCRIPTION.*

China and the Chinese. By Herbert Allen Giles, LL.D. 12mo, uncut, pp. 329. Macmillan Co. $1.50 *net*.

The Tragedy of Pelée: A Narrative of Personal Experience and Observation in Martinique. By George Kennan. Illus., 8vo, gilt top, pp. 257. New York: The Outlook Co. $1.50 *net*.

The Speronara. From the French of Alexandre Dumas by Katharine Prescott Wormeley. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 390. "Journeys with Dumas." Little, Brown, & Co. $1.25.

Hampstead and Marylebone. By G. E. Mitton; edited by Sir Walter Besant. With frontispiece and maps, 16mo, gilt top, uncut, pp. 112. "Fascination of London Series." Macmillan Co. 90 cts.

### *RELIGION AND THEOLOGY.*

The Grounds of Theistic and Christian Belief. By George Park Fisher, D. D. Revised edition; 8vo, pp. 463. Charles Scribner's Sons. $2.50.

Religion as a Credible Doctrine: A Study of the Fundamental Difficulties. By W. H. Mallock. Large 8vo, uncut, pp. 287. Macmillan Co. $3. *net*.

The Smoke and the Flame: A Study in the Development of Religion. By Charles Dole. 12mo, gilt top, uncut, pp. 206. Boston: American Unitarian Association. 80c. *net*.

Ways that Win in Church Finance. By Rev. Albert Sidney Gregg. 18mo, pp. 131. "Little Books on Practice." Jennings & Pye. 25 cts. *net*.

### *POLITICAL, ECONOMIC, AND SOCIAL STUDIES.*

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American Municipal Progress: Chapters in Municipal Sociology. By Charles Zueblin. 12mo, pp. 380. "Citizen's Library." Macmillan Co. $1.25 *net*.

The Employment of Women in the Clothing Trade. By Mabel Hurd Willett, Ph.D. Large 8vo, uncut, pp. 206. "Columbia University Studies." Macmillan Co. Paper, $1.50.

Men and Women. By Minot J. Savage. 12mo, gilt top, pp. 179. Boston: American Unitarian Association. 80c. *net.*

*NATURE.*

A Plea for Hardy Plants. With Suggestions for Effective Arrangement. By J. Wilkinson Elliott. Illus., 4to, pp. 76. Doubleday, Page & Co. $1.60 *net.*

In God's Out-of-Doors. By William A. Quayle. Illus., large 8vo, gilt top, pp. 232. Jennings & Pye. $1.75 *net.*

*MUSIC.*

Forty Piano Compositions by Frédéric Chopin. Edited by James Huneker. With portrait, 4to, gilt top, pp. 184. "Musician's Library." Boston: Oliver Ditson Co. $2.50.

Fifty Mastersongs by Twenty Composers. Edited by Henry T. Finck. With portraits, 4to, pp. 186. "Musician's Library." Boston: Oliver Ditson Co. Paper, $1.50.

A Short History of Music. By Alfredo Untersteiner; trans. by S. C. Very. 12mo, gilt top, uncut, pp. 349 Dodd, Mead & Co. $1.20 *net.*

*REFERENCE.*

The New International Encyclopædia. Edited by Daniel Coit Gilman, LL.D., Harry Thurston Peck, Ph.D., and Frank Moore Colby, M.A. Vols. I., II., and III.; each illus. in color, etc., 4to. Dodd, Mead & Co. Per vol., $5.

Dictionary of Philosophy and Psychology. Edited by James Mark Baldwin, Ph.D. Vol. II., illus., 4to, pp. 892. Macmillan Co. $5. *net.*

Chambers's Cyclopædia of English Literature. New edition; edited by David Patrick. Vol. II., illus.. 4to, pp. 832. J. B. Lippincott Co. $5. *net.*

Laird & Lee's Diary and Time Saver for 1903. With maps, 32mo, gilt edges. Laird & Lee. Leather, 25 cts.

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